THE OFFICIAL MARVEL NEWS MAGAZINE!

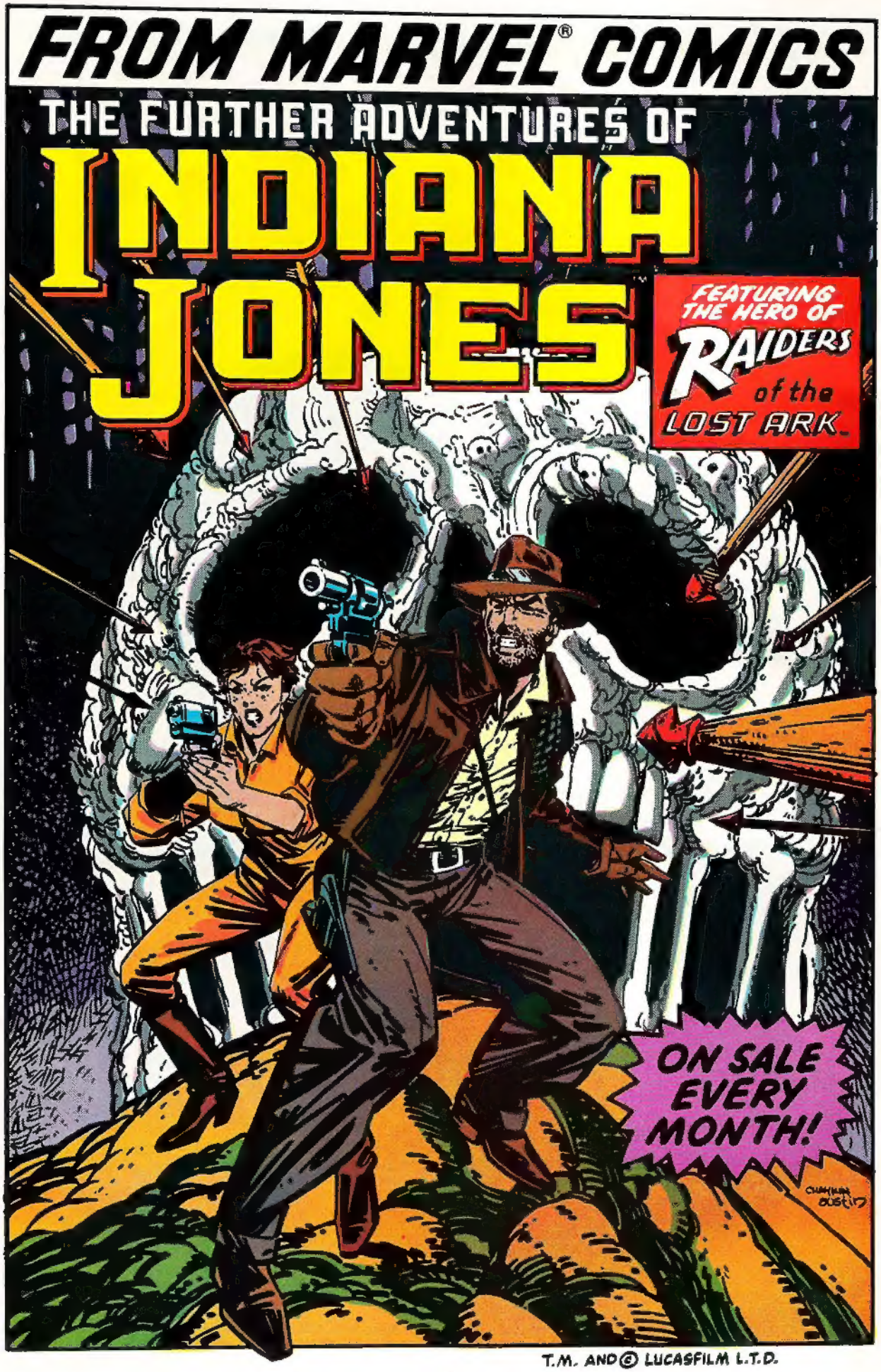
MARVEL AGE™

7 OCT

TWICE AS MANY PAGES! ONLY 25¢!

THE INSIDE STORY ON THE X-MEN AND MICRONAUTS LIMITED SERIES!

PLUS: THE DEBUT OF THE NEW TALENT DEPARTMENT!


FROM MARVEL® COMICS
THE FURTHER ADVENTURES OF
INDIANA JONES
FEATURING THE HERO OF RAIDERS of the LOST ARK
ON SALE EVERY MONTH!
T.M. AND © LUCASFILM L.T.D.

Stan Lee presents:

MARVEL AGE

Jim Shooter
Editor-in-chief

Jim Salicrup, Editor
and Design Director

Mark Lerer
Editorial Assistant

Danny Crespi
Art/Production Coordinator

Ron Zalme
Assistant Art/Production Coordinator

Joe Albelo
Harry Candelario
Rob Carosella
John Morelli
Stu Schwartzberg
Barry Shapiro
Production

Nancy Dodaro
Typesetter

Paul Becton
George Roussos
Colorists

Lynn Cohen
Margaret Clark
Friendly Assistance

Butch Guice and
Bob Wiacek
Cover

Carol Kalish
Direct Sales Manager

Peter David
Lea Sapp
Assistant Direct Sales Managers

EDITORIAL

The Stars of Tomorrow
by **Jim Salicrup**

Legend has it, that way back in 1965, **Jim Shooter** sold his first comics script, which was totally unsolicited, through the mail when he was a mere 13-year-old lad. He was soon after accepted into the ranks of professional comic-book creators. Jim didn't have an uncle in the business or incriminating photos to blackmail his editors. He had just one thing - *talent*.

1971 marked the year your very own **MARVEL AGE MAGAZINE** editor was hired by Marvel Comics as a gofer at the tender age of fourteen. I hadn't yet attended Manhattan's famed High School of Art and Design, which I thought would prepare me for a comics career, when I found myself laboring away in the Marvel Bullpen. All I did was send a postcard, on which I drew a cartoon of **the Hulk**, to Marvel offering my services. It just happened to arrive on *the* day a messenger had to be hired to take the original art pages to the Comics Code Authority for approval on a daily basis. I got the job and have been with Marvel in one capacity or another ever since. I just happened to be lucky.

The point of all this is that the door has always been open to new talent in the comic book field. All you have to do is prove that you have what it takes to write or draw a good comic and you're in! Just like that!

Starting with this issue, **MARVEL AGE MAGAZINE** will be featuring the work of talented new-comers. It was all Jim Shooter's idea! For people who show an incredible amount of potential, this magazine will serve as a training ground, sort of like the Not Ready For Prime Time Players, if you know what I mean. All this promises to be a worthwhile and noble experiment. For many, having their work appear in these pages will be the first step in launching a career as a professional comics creator. You'll be witnessing the early efforts of the comics superstars of tomorrow right here. It should be exciting.

IN THIS ISSUE:

Coming Attractions 2
Newswatch 6
Behind the Lines 6
Machine Man 8
Annuals 9
Falcon 13
Office Handbook 15
Marvel Tails 18
X-Men/Micronauts 20
Dazzler 23
The New Talent Department .. 26
Letters 31

MARVEL AGE™ Vol. 1, No. 7, October, 1983. Published by MARVEL COMICS GROUP, James E. Galton, President. Stan Lee, Publisher. Michael Hobson, Vice-President, Publishing. Milton Schiffman, Vice-President, Production. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Published monthly. Copyright© 1983 by Marvel Comics Group, a division of Cadence Industries Corporation. All rights reserved. Price 25¢ per copy in the U.S. and Canada. Subscription rate $4.00 for 12 issues. Canada and Foreign, $6.00. Printed in the U.S.A. This periodical may not be sold except by authorized dealers and is sold subject to the conditions that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. MARVEL AGE (including all prominent characters featured in the issue), and the distinctive likenesses thereof, are trademarks of and have been copyrighted by, the MARVEL COMICS GROUP. Postmaster: Send address changes to Subscription Dept., Marvel Comics Group, 387 Park Avenue South, New York, N.Y. 10016. Application to mail at second-class postage rates is pending at New York, N.Y. and at additional mailing offices.

MARVEL COMING ATTRACTIONS

Here is a complete checklist of what's happening in all Marvel titles bearing a January cover date. (A **Limited Series** is a title which will only run for a specific number of issues. A **Graphic Novel** is a trade paperback-sized edition. A **Direct Sales** title is available only at selected outlets. **Shipping Date** refers to the date the comics leave the printer. A word to the wise – please tell your comics specialty shop owner which titles you wish to buy as soon as possible! Marvel Comics sell out so fast that unless your comics shop owner knows which titles you want, you may not get them!)

WARNING! Because the mighty Marvel full-time Editors are out of town during the convention season in August, the Assistant Editors have been left in charge of many of this month's titles! They were instructed to behave themselves and not do too much damage to the Marvel Universe, but if some weird things seem to be happening in your favorite title this month, you'll know whom to blame!

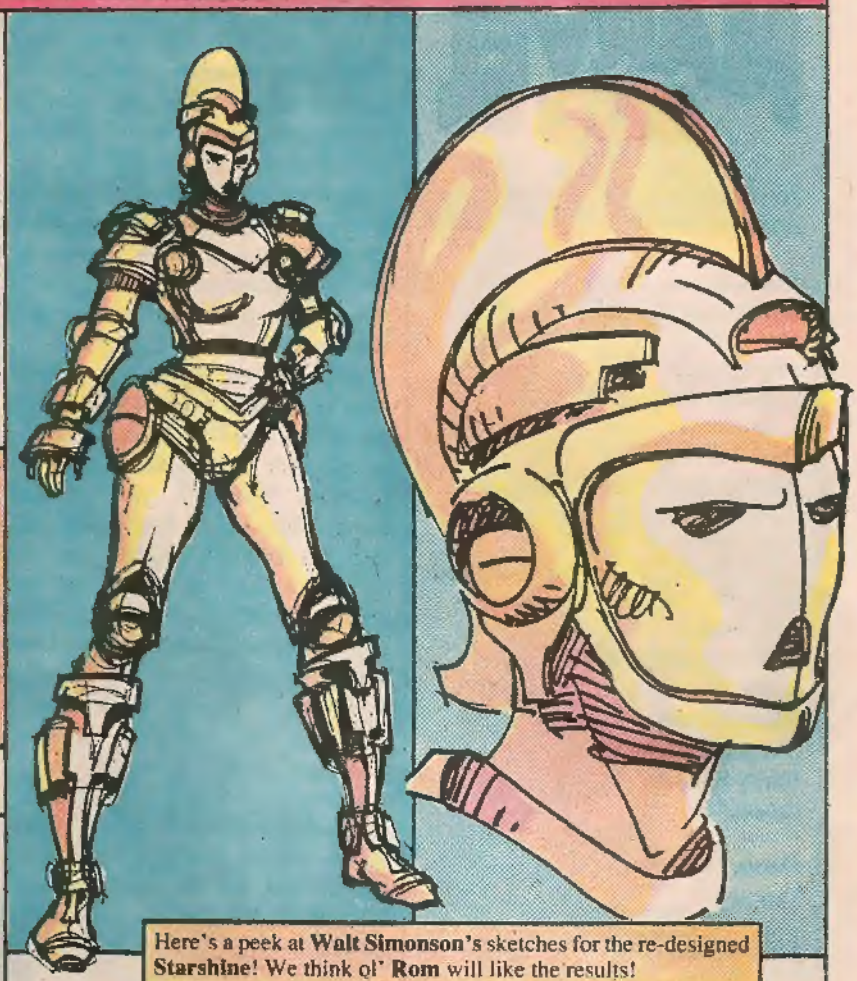
Titles shipping September 6, on sale September 27:

THE THING #7 – The villain is Goody Two-Shoes – and we ain't kidding! But while he (it?) stomps all over Manhattan, what's making the ever-lovin' **Thing** so mad at **Noccenti, Byrne,** and **Wilson**? Take a guess! **Written by John Byrne,** pencilled by **Ron Wilson,** and inked by **Hilary Barta.** PLUS – a five page back-up story written and drawn by **John Byrne**!

DAREDEVIL #202 – The beginning of an all-new storyline! A fiendish new villain – and a startling development in the love life of Matt Murdock! How can writer **Denny O'Neil** and penciller **William Johnson** bring you anything but the best?

NEW MUTANTS #11 – The startling conclusion to **Rahne's** godhood saga! Introducing a new mutant named **Magma** – but will she be a welcome addition to the **New Mutant's** ranks, or the most deadly foe they've yet faced? **"The Power and The Glory"** is written by **Chris Claremont,** pencilled by **Sal Buscema,** and inked by **Bob McLeod.**

DAZZLER #30 – The last person you'd expect to see is in deadly danger – and does **Dazzler** even want to save him – or her ? Find out in this tense tale written by **Jim Shooter,** pencilled by **Frank Springer,** and inked by **Vince Colletta.** Featuring a gorgeous cover by **Bill Sienkiewicz!**



Here's a peek at **Walt Simonson's** sketches for the re-designed **Starshine!** We think ol' **Rom** will like the results!

KING CONAN #20 – A major turning point in the kingly career of our sullen Cimmerian! **"The Prince Is Dead..."** and the news of his son's death drives **Conan** to abdicate the throne of Aquilonia! What lies in store? Plus – the never-before revealed story of how **Conan** became **King Conan** in the first place! Special note – look especially carefully for this title on the racks, 'cause **King Conan** sports a brand new cover logo starting with this issue! Script by **Alan Zelenetz,** pencils by **Marc Silvestri.** Cover by **Marie Severin!** 48 pages, $1.00.

RETURN OF THE JEDI (Limited Series) #4 – If you're one of the two or three people out there who doesn't know the ending to this latest, greatest STAR WARS epic – or even if you do – you'll still enjoy the conclusion to the most sensational space saga of all! As only **Archie Goodwin,** writer, and **Al Williamson,** penciller, can present it!

THE FALCON (Limited Series) #3 – The street gang known as **the Legion** has lost faith in **the Falcon,** and in defiance has kidnapped the Presidant of the United States! How can **Falc** save the President without further alienating the people he's tried so much to help? Featuring the villainy of **Electro! "Faith"** written by **Jim Owsley,** pencilled by **Mark Bright,** inked by **Mike Gustovich,** leads up to next issue's dynamic conclusion! (**Jim Owsley** offers a unique behind-the-scenes look at the creation of this Limited Series on page 19 of this issue of MARVEL AGE MAGAZINE.)

MOON KNIGHT SPECIAL EDITION #3 – Reprinting – for the first time in full color – **"The Mind Thieves"** from MARVEL PREVIEW #20, by **Doug Moench, Bill Sienkiewicz** and **Tom Palmer,** and **"A Long Way To Dawn"** by **Doug** and **Bill,** from **HULK #20.** Dig, too, the full-color specially-commissioned wraparound cover by **Sienkiewicz!** 48 pages. High Quality Baxter paper. $2.00. This issue completes the set. Direct Sales only.

MARVEL COMING ATTRACTIONS

Poor **Spidey**'s logo has been taking quite a beating lately! We just hope he can stitch it back together in time for his next issue! Further proof that anything can happen in Assistant Editor's Month!

MACHINE MAN (Limited Series) #1 He's back – he's been kicked around, pushed around, even dissasembled, – but Machine Man is back in the future world of 2020 AD to begin a Limited Series of his own! And he's angry! **Tom DeFalco**, writer, **Herb Trimpe**, penciller and inker. (See page 10 for more details!)

MARVEL FUMETTIS #1 – What's a Fumetti? It's not an Italian pastry – it's not a sports car – it's a comic strip made up of captioned photographs! Just like the ones in **KA-ZAR!** It's a laugh-a-minute romp through the Bullpen, starring you favorite comic book creators in some priceless predicaments! A must! 32 pages, one-shot, $1.00. Direct Sales only.

AVENGERS ANNUAL #12 – Something on the moon is threatening the planet Earth – and the U.S. government wants **the Mighty Avengers** to help. But when they get to the moon, they may not *want* to help! Guest-starring the incomparable **Inhumans! "Moonrise"** is written by **Bill Mantlo**, pencilled by **Butch Guice**, and inked by **Rick Magyar**. And by the way, what's the matter with **Black Bolt**? 48 pages, $1.00.

X-MEN ANNUAL #7 – What's this? Is **Galactus** stealing the **X-Men**'s mansion for a scavenger hunt? We warn you – things are not always what they seem! **"Scavenger Hunt"** is by **Chris Claremont**, writer, and **Michael Golden** penciller. Cover by **Golden**. 48 pages, $1.00.

Titles shipping September 13, on sale October 4:

AMAZING SPIDER-MAN #248 – This month we've got *two* **Spidey** tales! **"And He Strikes Like Thunderball,"** written by **Roger Stern**, pencilled by **John Romita, Jr.**, inked by **Dave Simons** concludes last month's battle with **Thunderball** – and it's all-out action in the mighty Marvel manner! **"The Kid Who Collected Spider-Man,"** by **Roger Stern** and pencilled by **Ron Frenz**, shows **Spidey** revealing a shocking secret to one of his biggest fans! It's a knockout!

CAPTAIN AMERICA #289 – Twists and surprises in two stories this month! Part Four of the saga co-starring **Deathlok** has **Cap** battling for freedom in a war-ravaged future. Back in the 1980s, someone new is trying on the **Captain America** costume – and it's not who you'd expect! Both stories written by **J.M. DeMatteis**, pencilled by **Mike Zeck**, and inked by **John Beatty**.

THOR #339 – Last issue, they were enemies! This issue, **Beta Ray Bill** and **Thor** are friends! But **Beta Ray Bill** *is* **Thor**! Or is he? **Odin** casts an enchantment for the oddball alien in part three of the continuing saga, written, penciled and inked by **Walt Simonson.**

INDIANA JONES #13 – An innocent-looking archaeological dig turns into a trap! See **Indy** at the mercy of the man called **Busby** – and try to guess who betrayed him! **David Michelinie**, script, and **Howard Chaykin**, pencils.

SAVAGE SWORD OF CONAN #95 – Will **Conan** ride away with riches, or will Death ride away with **Conan**? Our battling barbarian must team up with the **Snow Raven** – against the eerie Rat cult of Khitari in **"Night of the Rat" by Michael Fleisher**, writer and **John Buscema**, penciller.

MOON KNIGHT #35 – Special double-sized issue! How can **Moon Knight** regain his confidence after the most devasting defeat of his career? *If* he decides to remain **Moon Knight** at all, that is? **"Second Wind,"** written by **Tony Isabella** and pencilled by **Kevin Nowlan** features guest stars the **Fly**, the **X-Men** and the **Fantastic Four**. 48 pages, $1.00. Available on newsstands and direct sales outlets.

MICRONAUTS #56 – The **Micronauts** have second thoughts when they return to the planet **Kaliklak! Bug** meets an old girlfriend's sister, finds his planet in danger, and finds his queen's in danger, too! And there's precious little he can do to help! **"Kaliklak"** is written by **Bill Mantlo**, pencilled by **Butch Guice**, and inked by **Kelly Jones**. Direct Sales only, high quality Mando paper $.75.

CRYSTAR #5 – The story they said couldn't be done! **Ika** is determined to rid the world of the **Molten Men** – but instead only succeeds in bringing the menace right next door! **Jo Duffy**, writer, **Ricardo Villamonte**, penciller, and **Dave Simons**, inker. Full color cover painting by **Michael Golden**! Don't miss it!

X-MEN/MICRONAUTS (Limited Series) #1 – There's a threat to the existence of the Microverse that even the **Micronauts** can't handle! What force could be so deadly that our miniature superstars must ally with their hated nemesis **Baron Karza** to defeat it? And how does it involve the **X-Men**? The start of a brand new Limited Series written by

MARVEL COMING ATTRACTIONS

Bill Mantlo and **Chris Claremont**, pencilled by **Butch Guice**, and inked by **Bob Wiacek**.

S.H.I.E.L.D. (Limited Series) #2 – The second and final issue re-presenting the best of **Jim Steranko's** legendary work on the **Nick Fury, Agent of S.H.I.E.L.D.** series! **"Dark Moon Rise, Hell Hound Kill"** from **S.H.I.E.L.D. #3**, and **"Whatever Happened to Scorpio?"** from **S.H.I.E.L.D. #5**, as well as the concluding chapter to **"Today the Earth Died"** from **STRANGE TALES #168**, presented on high-quality Baxter paper. Boasting an all-new full-color wraparound cover by **Jim Steranko** himself! 48 pages. $2.00. Direct Sales only.

Titles shipping September 16, on sale October 7:

EPIC ILLUSTRATED #21 – We won't beat around the bush – we'll just come out and tell you the contents of this magnificient issue. **"Sunstruck"** by **Michael William Kaluta**. Chapter Six of **"Generation Zero"** by **Pepe Moreno** and **Archie Goodwin**, titled **"Terror in Paradise."** The conclusion of the three-part **"Mythology of an Abandoned City"** by **John Jay Muth. "Rider"** by **Jon Zack** and **Archie Goodwin**. Chapter 2 of **"The Sacred and The Profane,"** by **Ken Steacy** and **Dean Motter. "Snickers"** by **Mark Bode** and **Kevin Duane.** All this, plus a cover painting by **George Bush** – how can you beat it? $2.50.

Titles shipping September 20, on sale October 11:

INCREDIBLE HULK #291 – General Thunderbolt Ross – traitor! After years of betraying everything he stands for, the former Hulk-hounding General must punish – himself! Meanwhile, the Hulk falls prey to a shattering identity crisis, which can only be solved by... the Marvel's Bullpen? Strange business written by **Bill Mantlo**, pencilled by **Sal Buscema**, and inked by **Joe Sinnott.**

AVENGERS #239 – People ever tell you that too much television can be bad for you? We won't tell you which late night talk show the Avengers appear on – let's just say that it's more fun than Earth's Mightiest Heroes should be allowed to have! Until our mystery villains hear about it – and network TV will never be the same! This tale by **Roger Stern**, pencilled by **Al Milgrom**, and inked by **Joe Sinnott.**

CONAN #154 – Time is running out for the city **Conan** has sworn to protect. See a dramatically-altered Conan struggle against insurmountable odds – for the most elusive of rewards – in **"The Winged Barabarian,"** the conclusion to last month's thriller written by **Michael Fleisher**, pencilled by **John Buscema**, and inked by **Ernie Chan**!

MARVEL TALES #159 – **"Where Flies the Beetle!"** reprinted from the classic **SPIDER-MAN #21** written by **Stan Lee** and drawn by **Steve Ditko**. The first appearance of the high-flying **Beetle**, guest-starring the **Human Torch**!

X-MEN #177 – **"Sanction"** written by **Chris Claremont**, pencilled by **John Romita, Jr.**, and inked by **Bob Wiacek. Rogue** was once one of the **Brotherhood of Evil Mutants** – now she's an **X-Man! The Brotherhood** wants her back – and they'll kill all the **X-Men** if they have to! And this is only part one – wait'll you see what happens *next* month!

ROM #50 – Big double-sized fiftieth anniversary issue! But it's no party for **Rom, Spaceknight**! As if the **Dire Wraiths** weren't enough – the **Skrulls** stalk Clairton – but who are they after, **Rom,** or the **Wraiths**? Plus the startling transformation of **Starshine**'s armor! The conclusion to last month's sizzler written by **Bill Mantlo**, pencilled by **Sal Buscema**, and inked by **Ian Akin**, and **Brian Garvey**. 48 pages, $1.00

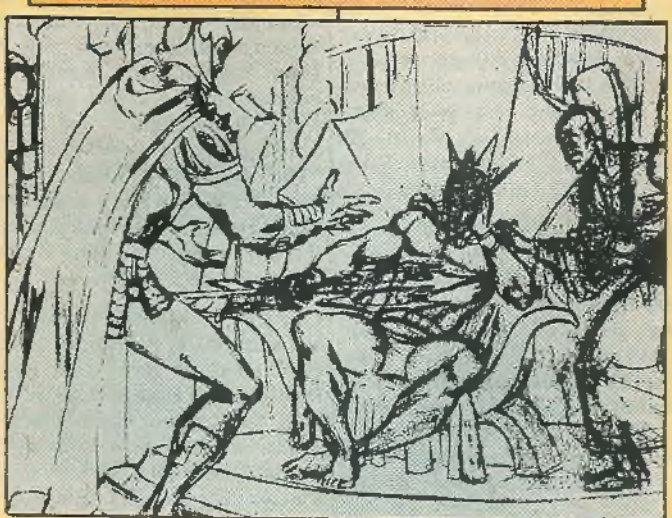
POWER MAN AND IRON FIST #101 An *old* villain – a *new* villain! Which one's using Danny Rand's own money to destroy Heroes for Hire? Spotlighting the long-awaited guest appearance of **Karnak** of the **Inhumans**! Produced by talented newcomers **Steve Perry**, writer and **Geoff Isherwood**, penciller.

G.I. JOE #19 – **Cobra** has infiltrated **G.I. Joe** headquarters, and the only way our heroes can escape destruction is to learn the **Cobra Commander's** secret! What is it? Find out in **"Joe Triumphs!"** And let's hope he does! **Larry Hama**, writer, **Mike Vosburg**, pencils, **Jon D'Agostino**, inks. Special note: this issue of **G.I. JOE** will be featured on a national TV commercial! Don't miss the cover by **Herb Trimpe** and **Jon D'Agostino** coming your way on the tube this fall!

CLOAK AND DAGGER (Limited Series) #4 – Ever wonder who **Cloak and Dagger** really are – where they came from – and why they became **Cloak and Dagger? "True Confessions"** tells the hitherto secret origins of Marvel's most mysterious pair of crimefighters, in the climatic conclusion to this Limited Series! Written by **Bill Mantlo**, pencilled by **Rick Leonardi**, and inked by **Terry Austin**. Cover by **Leonardi** and **Austin.**

SUB-MARINER (Limited Series) #1 – **Prince Namor** returns in a Limited Series all his own! The **Sub-Mariner** travels to New York, to petition the United Nations to grant Atlantis membership – but his absence leaves Atlantis prey to a macabre new menace! **J.M. DeMatteis**, writer and **Bob Budiansky**, penciller.

Here's an advance look at some of **Bob Budiansky's** powerful pencilling for the **Prince Namor, THE SUB-MARINER (Limited Series).**



MARVEL COMING ATTRACTIONS

BLIP #10 – the magazine that helps *you* beat the video games! Hints on strategy, tips on technique, features on computer games, humor, and much more! All this for only a buck!

MARVEL AGE MAGAZINE #10 – What can you say about the most informative, most engaging, most spectacular periodical since Tom Paine published "Common Sense?" How about that it features new talent, articles, and artwork by the Bullpen's best? How about that it only costs a quarter? Gotcha?

Titles shipping September 27, on sale October 18:

FANTASTIC FOUR #262 – The trial begins! Accused of saving the life of **Galactus, Reed Richards** sits before a jury – but not of his peers! Will **princess Lilandra** find him innocent or guilty? Plus – a special announcement from the family of **Mr.** and **Mrs. Reed Richards**! You won't want to miss this one!

MARVEL TEAM-UP #137 – Not a hoax! Not an imaginary tale! Not a "What if" story! **Aunt May** teams up with **Franklin Richards** to battle **Galactus**! Not for the timid! **Michael Carlin**, script.

MARVEL FANFARE #12 – As **"The Web Tightens,"** the **Black Widow** escapes the clutches of seven fierce adversaries – only to find another **Black Widow**! The conclusion of the lady's solo adventure is written by **Ralph Macchio** and pencilled by **George Perez**. Also some wild surprise features, as **"Editori-Ann" Nocenti** takes over from **"Editori-Al" Milgrom**! $1.50, Direct Sales only.

IRON MAN #178 – Two stories this month! First, **Iron Man** gets kicked out of the **Avengers** – again! But for what reason? And out of *which* **Avengers**? And how can he redeem himself? As for our second tale – due to circumstances beyond our Rhodey's control, the **Invincible Iron Man** is off to see the **Wizard**! Both stories written by **Denny O'Neil**, pencilled by **Luke McDonnell**, and inked by **Steve Mitchell.**

PETER PARKER, THE SPECTACULAR SPIDER-MAN #86 – **Spidey** is forced to defend his lifelong critic when the **Fly** threatens the life of **J. Jonah Jameson**! Plus, the first step in a turning point in the romance between the wall-crawler and the beauteous **Black Cat**! But what really makes this issue special are the fifteen pages penciled by fandom's favorite funnyman, **Fred Hembeck** – remember the **FANTASTIC FOUR ROAST**? – and five pages pencilled by **Editori-Al Milgrom**! **"Bugs"** is written by **Bill Mantlo.**

DEFENDERS #127 – Sure, the **Defenders** find themselves on the top of the **Secret Empire's** hit list! Ok, so **Cloud**, who was a villain last issue, tries to defect to the good side! All right, so **Moondragon** takes a few steps off her high horse! Ok, ok, ok, so we've got some twelve foot tall robots thrown in! And, yeah, sure, all right – there are three pages of bizarre fun, **Marie Severin**-style in this issue! But what *we* really wanna know is – who's that mysterious villain from the past lurking around? Written by **J.M. DeMatteis**, pencilled by **Sal Buscema**, inked by **Kim DeMulder.**

STAR WARS #79 – The search for **Tay Vanis** ends! **C3PO** finds true love at last – but there's a tragic twist! **"Lady"** written by **Jo Duffy**, pencilled by **Ron Frenz**, and inked by **Tom Palmer**, is the untold tale that takes place right before **THE RETURN OF THE JEDI.**

ALPHA FLIGHT #6 – Snowbird is the member of **Alpha Flight** most at home in the frozen arctic – but she's held captive in deadly danger, while the remainder of Canada's greatest superteam fights in the most vicious snowstorm in history! Plus – continuing the origin of **Shaman** in a six-page back up story. Written, pencilled, and inked by **John Byrne.**

DREADSTAR #7 – Vanth Dreadstar fights on his own – but how can he be effective against the **Instrumentality** when his mind is trapped in a computer by a midget named **Mezlo**? Space adventure by the master storyteller – **Jim Starlin**, writer, and penciller. High quality Baxter paper. $1.50. Direct Sales only.

MANTIS (Limited Series) #1 – She's daring. She's dramatic. She's never been seen before. She comes from China. Who is... **Mantis**? A new Limited Series set in Los Angeles, presenting martial arts excitement with a fantasy twist! Written by **Denny O'Neil** and pencils by **Val Mayerik**!

Note: The information that appears in "Coming Attractions" is as complete and accurate as we can manage. Occasionally changes are made after the column is put together. We apologize for any inconvenience this may cause!

REMINDER TO RETAIL STORE OWNERS:

You still have time to have your store listed in almost every Marvel Comic for $250 for a two month placement. Just fill out the coupon, include your check (made out to Kalish, Quigley & Rosen), and send to:

Kalish, Quigley & Rosen
667 Madison Avenue
New York, N.Y. 10021

Important Notice:
The next closing date for this offer is 9-1-83. Get your listing in while there's still room. If you have a catalogue, we will mention it at no extra cost.

Yes – I do want to be listed in **MARVEL COMICS SUPER MART!!!!** Please include the name of my store, address and telephone number as follows:

STORE NAME _____
(Print or type – clearly)

STREET _____

CITY _____ STATE _____

ZIP _____ TELEPHONE _____

Enclose check for $250.00. Mail to K, Q, & R, 667 Madison Ave., N.Y. N.Y. 10021

NEWSWATCH A riotous, round-up of Marvel info!

We at **MARVEL AGE MAGAZINE** are going absolutely nuts! You see, we wanted to tell you all about all these great new projects that Mighty Marvel is planning for the Newswatch page, right? And we wanted to tell you *first*, right? Before anybody else, right? And we wanted to tell you *when* all these new projects were coming out, right? And what artist is going where, and what writer is doing what, right?

Wrong! We can't keep up!

We tried, but there are *too many* projects going on! Marvel knows that it can't rest on its laurels but this is getting ridiculous! Sure *we're* the number one comics company in the world, and *we're* the one's who're famous for always experimenting – always testing out new horizons – new ideas, new storylines. Furthermore, Marvel puts out the most exciting comics around, right? So Marvel's *gotta* push its editorial staff to the brink! Everywhere you look in the Bullpen, everybody's up to their ears in work!

We tried though. We tried to locate **Carl Potts**, to find out about **SHADOWMASTERS**. Who are they? What is it? What about **ALIEN LEGION**? Or the **DOCTOR STRANGE GRAPHIC NOVEL**? We couldn't even *find* Carl! So we thought we'd ask **Bob Budiansky** where Carl was. While we were there, we thought we'd ask Bob about the new **MAGNETO LIMITED SERIES**! That's right, a **Limited Series** starring **Magneto**, the infamous **X-Men** villain – and it sounded real neat! But we couldn't get a hold of Bob – Bob was buried somewhere in a corner of his office under a pile of **John Byrne FANTASTIC FOUR** pages!

We wanted to find out who – or what – **LONGSHOT** was! Finding out turned out to be just that – a longshot! We tried to get a few minutes with editor **Louise Jones** – but she was hooked up to Cerebro, searching out mutants – and her deadline was fast approaching! So we thought **Danny Fingeroth** might help us get in psionic contact with **Weezie** – but Danny was tied up editing the **MARVEL TEAM-UP ANNUAL**! Then we looked in **Tom DeFalco's** office – but Tom was too busy to talk to us because he was proofreading the new **SUB-MARINER LIMITED SERIES** with his left hand – plotting a new **Howard the Duck** series with his right hand – and typing out the script to **MACHINE MAN** with his feet! He might have been able to spend a moment with us – but he was also on the phone at the time!

It's crackers! It's insane! We were about to give up entirely – when we ran into **Jim Shooter** in the hall!

"Jim," your **MARVEL AGE MAGAZINE** reporter queried, "Why? What for? Aren't we busy enough as it is? Do we really need to put out *so many* new series? Isn't there only *just so much* one Bullpen can handle?"

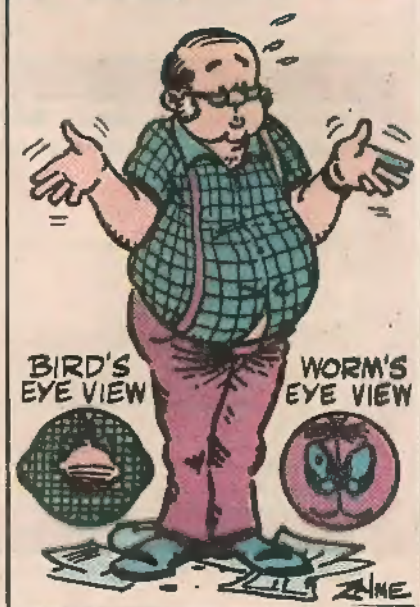
"Much? Much?? Why, you ain't seen nothin' yet!" Jim replied with a throaty laugh, rubbing his hands together with glee, "Why, there's the new **S.H.I.E.L.D.** series from **Mark Gruenwald**! There's **Mantis**! There's gonna by a **THING GRAPHIC NOVEL**! A **FUTURIANS GRAPHIC NOVEL**! A comic book by **Bob Bolling! Soldier of Void! Kitty** and **Wolverine**! Yes, yes – more!

BEHIND THE LINES EDITORIAL DIRECTIONS by Jim Shooter, Editor in Chief

EMPLOYEE PERFORMANCE RECORD

Name of Employee:
Daniel Crespi
Current Position and Title:
Art/Production Supervisor
Location:
Marvel
Name of Reviewer:
J. Shooter

Every company with more than a dozen people in it needs a personnel person – I mean, *somebody* has to hand out the paychecks, right? We have a lovely lady personnel person named **Dorothy Marcus** who cheerfully listens to our complaints about the New York City income tax and occasionally does battle with Blue Cross to get a Bullpenner's sprained toenail claim through. But, there is a dark side to Dorothy Marcus, for, like all others of her personnel-person ilk, she delights in *forms* – especially the dreaded *Employee Performance Review* form. Gack!



Q. For this review period, what are the strengths of this employee relative to the objectives of his/her position?

Danny's job isn't easy. He is sort of the "shop foreman" or our art/production department, so he's in charge of the folks who do the photostats, reverses, lettering corrections, art corrections, coloring corrections, paste-ups,

cover mechanicals, and assorted other work given him by the editors – usually with an impossible due date. His greatest strength relative to the objectives of his/her position is that he works those wretched Bullpenners as hard as Simon Legree would, but everyone thinks of him as being more like Santa Claus. Give him a white beard and he'd even look like Santa Claus.

Q. Are there any areas of work at which this employee should develop more skill? If so, describe.

If Danny got any better he'd explode. There are limits to how much wonderfulness a human body, even a rotund one, can contain.

Might as well have fun with the thing. Besides, it's true. Danny's a terrific guy.

Q. Have employee's job responsibilities changed during the past year? If so, describe.

No, but it seems that every time Danny and I get a bridle on the chaos, more or some new problems arise to make things more difficult. He *always* finds a way to get things done! What a guy!

Q. With regard to the objectives of the position, describe the employee's attitude, work habits, and personal characteristics.

Danny's attitude is excellent, his work habits are impeccable and he's a super-terrific person. He's a gentleman, an honest, honorable, all-around fine human being. He works very, very hard for this outfit. Everybody loves him.

Who wouldn't love a pregnant man? Seriously, though, he is a *little* chubby. Maybe if we tease him enough, he'll lay off the cookies that Virginia Romita (our traffic manager-lady) bakes for us, and become stylishly svelte again.

Q. What is being done to develop this employee further?

Actually, I'm counting on Danny to develop our other Bullpenners further (me included). he is an expert at virtually every kind of production-type work. He's probably the best calligrapher in comics ever. People like Danny come along once in generations. He's worth his not-insubstantial weight in gold.

Q. What is your over-all evaluation of this employee for the past review period?

☑ **Outstanding**
☐ **Good**
☐ **Satisfactory**
☐ **Less than Satisfactory**

This little column, needless to say is dedicated to one of the unsung, behind-the-scenes mainstays of the Bullpen, Danny Crespi.

Also, at *last* I found a constructive use for one of those dumb forms.

Take *that*, Dorothy Marcus!

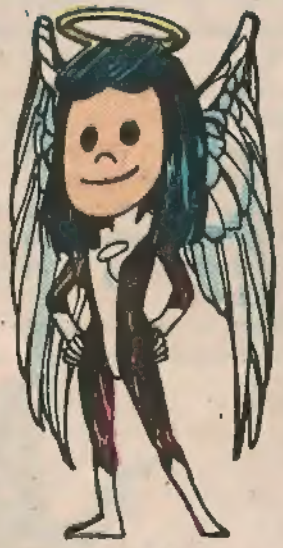
MORE HEROES BEHIND THE SCENES DEPT.

PART ONE
by CARL POTTS

From time to time in this column, I'll be telling you about important people here at Marvel who don't often get into the limelight. This time out I'd like to talk about **Ann Nocenti**.

The always amiable **Ann Nocenti** started working at Marvel a few years back as jumbo **Jim Shooter's** secretary and editorial assistant. She quickly proved herself to be a very smart, sharp and organized young woman. Ann soon moved on and up to be come **Allen Milgrom's** assistant editor. It wasn't long after that, that Ann began to reveal her creative side to the comics world. Ann's writing talent has been rapidly growing. I expect she'll quickly evolve into one of Marvel's top tellers of tales. Her college background in the fine arts helps Ann bring a fresh perspective to her comics work. She's chock full of new and unusual ideas for stories and characters. Ann is currently hard at work writing **THE DAZZLER AND THE BEAST LIMITED SERIES**. When it hits the stands, I suggest you check out what she's done with this unusual team-up. Having seen her plot outline, I can tell you that Ann's come up with some great concepts. This one is going to surprise a lot of folks.

Also in the works by Ms. Nocenti is a special **DOCTOR STRANGE** tale (#64), plus a story for a secret project of mine you'll be told about in the not too-distant future. Both of these stories are slated to be drawn by a very talented newcomer. I'll be telling you about him later as well. On



top of all this, Ann has created a new type of hero who will star in his own Limited Series.

When I started editing here at Marvel, I was delighted to find myself teamed up with Ann. Her help during my transition from freelance artist to staff editor has been invaluable. Recently I turned over to Ann the full editorial duties on the **Thing's** new solo adventure book (appropriately titled **THE THING**). She's working with the top creative team of **John Byrne** and **Ron Wilson**. After issue #7, **Bob Budiansky** will edit **THE THING** and Ann will put in an editorial stint on **THE HULK**.

With all this happening, Ann's star is certainly on the rise. Keep your eyes on her. I think you'll be as pleased with her progress as I am.

That's it for now. See you in thirty.

MACHINE man RETURNS!

by **Mark Lerer**

Machine Man is coming back! He'll be starring in an all-new Limited Series written by **Tom DeFalco** and drawn by **Herb Trimpe** which will be coming your way this fall.

This is the world of 2020 A.D., where we find **Machine Man** caught between an old nemesis and new threats to society. Dismantled in the late nineteen-eighties, our mechanical protagonist re-emerges to avenge the injustices perpetrated upon him and upon the rest of the American civilization.

Picture a world in which every family owns a house, a car – and a robot. Imagine a society in which the robotics industry plays a powerful role in the national economy. Robots perform domestic and industrial tasks so well that they have started to take jobs away from humans – and unemployed American workers are angry. Meanwhile, a powerful few control the large robotics corporations, hand-in-hand with corrupt government officials

"**Machine Man** always appealed to me," **Tom DeFalco** told **MARVEL AGE MAGAZINE**, "because he has a firm sense of his own identity. Unlike Marvel's other famous artificial man, **the Vision, Machine Man** always knew who he was. A naive sort, **Machine Man** is less doubtful of his own place in the world than simply concerned with the plight of others." **DeFalco** isn't the only one who likes **Machine Man**'s style – Marvel has received literally hundreds of letters in the past year demanding that we bring the character back to the fold.

"By setting the series in the future," **Tom** continued, "**Herb** and I will take **Machine Man** into situations he's never dealt with before. He'll encounter an American government which pacifies its angry citizens with a federally-funded program of high tech home entertainment. He'll meet the **Midnight Wreckers**, a band of black-marketeers who provide the public with robots cheaper than the large corporations can. Are the **Wreckers** good or evil? And of course, **Machine Man**'s old enemies, **Madame Menace** and **Senator Brickman**, will threaten him as never before. All this and **Jocasta**, too!"

So unplug that home computer – turn off that video game – and head down to your local comic book store for **MACHINE MAN #1**, on sale in September. We'll be waiting.

Machine Man and his new supporting cast.

AN ANNUAL TRADITION

by **Robert Simpson** and **Mark Lerer**

It's annuals season! This year, there will be no less than twelve giant sized double length annuals. These once-a-year specials have been popular with faithful fans ever since the first, back in 1963. What is it that makes a mighty Marvel annual so special?

Let's go back. The tradition began with **Stan Lee** and **Jack Kirby's FANTASTIC FOUR ANNUAL #1**. Before F.F. ANNUAL#1, a comic book annual was generally a collection of reprints. But FANTASTIC FOUR ANNUAL #1 was an event! The cover announced **"The Final Defeat of the Human Race!"** The **Sub-Mariner** had been reunited with the people of Atlantis! The setting was so big, the story so grand, that the tale just didn't seem to fit into a normal size comic! Adventures of this magnitude, even in the Marvel universe, surely didn't happen more than once a year!

Natually, with F.F. ANNUAL #1 such a big hit, Marveldom Assembled demanded more. Over the years, the double-sized annual became the locus of high drama for all Marvel's major characters. Recall with us the battles so fierce, the revelations so shocking, the moments so magnificent that couldn't be told in a regular issue. The wedding of **Reed** and **Sue Richards! Spider-Man's** discovery of the truth behind his long-dead parents. **Thor's** first meeting with **Hercules** – a battle that had never before been even contemplated in the history of written literature – made for **Thor's** first annual. The tradition continued into Marvel's second decade. **Conan** married **Queen Zenobia** in his fifth annual in the height of Hyborean majesty. In **X-MEN ANNUAL #4**, the mysterious past of **Nightcrawler** became known to all, in a drama beyond all human – and mutant – reckoning.

You might think that with these opuses in the past, today's creative talents have a tough act to follow. But **Jim Shooter** and the gang have seen to it that this year's annuals are more exciting than ever! To start, Jim and assistant production manager **Ron Zalme** have redesigned the annual cover format. The new format sets the Annual apart from all other comics on the stands, with a single emblematic pose of the starring character(s), specially tailored to portray each character's unique abilities and attributes. The regal nobility of **the Mighty Thor**, and the brute savagery of **the Incredible Hulk**, the grace and agility of **Spider-Man**. And beyond the cover, throughout the stories inside, this year's annuals will be special!

There's no pat answer to the question of what type of story an editor will select for an annual. A survey of the editors who are overseeing the 1983 annuals reveals that a story first must be different, one that could not fit into the normal series's present continuity. It's got to be not merely a *long* story, but a *large* one, one that would not lend itself to serialization in a two or three-part sequence of the character's regular title. Let's look specifically at the twelve 1983 Marvel Annuals, editor by editor, and see what's in store.

Larry Hama's **CONAN ANNUAL** #8 spans the whole of the Hyborean Age. The story begins 10,000 years before **Conan's** time, in the era of **King Kull**, with the birth of a pair of twins, endowed by the snake god **Set** with incredible powers and seeming immortality. The twins survive into **Conan's** time, when a **Princess Castrica** seduces a man named **Festus** to usurp the power of the throne upon the death of her father. Camps are divided, with **Conan** on the side of **the White Queen** and her brother, now totally insane with power. The tale progresses to a tragic climax. A not-often-seen side of **Conan** is explored in this story, as our barbarian hero falls in love with the **White Queen** but is torn apart by events toward the story's end. It's a story that touches all bases and works on many levels, a story which asks how much someone is willing to do in the name of love.

Editor **Louise Jones** tells us that this year's **X-MEN** annual could easily be billed as one of the largest collections of characters – costumed or otherwise – on record in one comic. Guest appearances feature **Iron Man, She-Hulk, Ka-Zar, Shanna the She-Devil, Nick Fury** and his agents of **S.H.I.E.L.D.**, and the entire Marvel staff, including **Jim Shooter, Louise Jones, Chris Claremont, Paul Smith, Mike Golden, John Romita, Jr., Ralph Macchio, Eliot Brown,** and **Mark Gruenwald**. "Mind you," added Chris Claremont, "We make no promise of anyone getting out alive." The mood of the annual is light-hearted, with **the X-Men** battling a villain they've never fought before – and hopefully will never fight again! Of the villain's identity, Claremont could only hint, "It's too *impossible* to believe! It's so *impossible* I can't even bring myself to say how *impossible* it is! How more *impossible* could it get? *Man*, I don't know!" By the end of **"Scavenger Hunt,"** there's nothing left of the Marvel Bullpen. Bears watching.

Louise also edits the **STAR WARS ANNUAL**. **"The Apprentice"** is set prior to the **Return of the Jedi**. The story centers on a planet conquered by the Empire a while ago which is now strategically important to both the Empire and the Rebel resistance. On this planet live two boys, one of them the son of a dead Jedi Knight hero, a boy about as old as **Luke** was at the beginning of the **Star Wars** saga. The kid looks to **Luke** as a hero figure who can train him in the ways of the force and teach him to be an important person. "It's the story of a lot of things," writer **Jo Duffy** told **MARVEL AGE MAGAZINE**. "It's about **Luke** coming to cope with hero worship. It's about the boy seeing the brutal reality of war different from his romantic daydreams." **Darth Vader** also

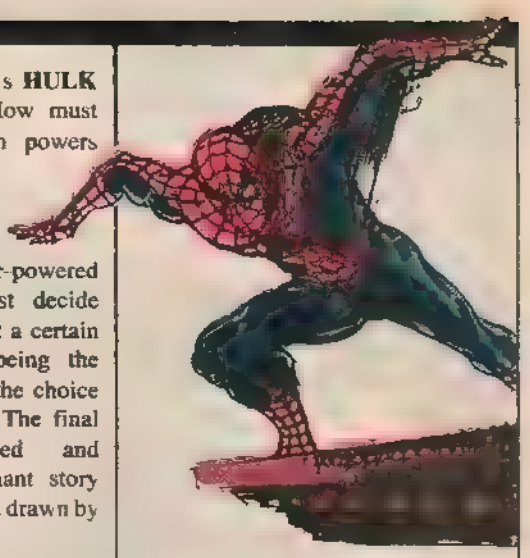
appears in this story, and he too must come to grips with certain perplexing problems.

This year's **FANTASTIC FOUR ANNUAL** was edited by **Carl Potts**, and was written, drawn, and inked by **John Byrne. Sharon**, the most recent addition to the **F.F.'s** cast of characters, has her first solo adventure. She finds herself stranded in the town where the Skrulls were placed when they were permanently turned into cows at the end of **FANTASTIC FOUR #2**. Her stay quickly takes on the eeriness of a Twilight Zone episode, as paranoia on Sharon's part and unfounded actions on the part of the townspeople plunge us deeper and deeper into a realm where fear is the only ruling emotion.

The theme in this year's **HULK ANNUAL** is political. How must people with super-human powers figure in the affairs of super-powered nations? **The Hulk** must decide whether or not to help out a certain group of people, and being the earth's mightiest mortal, the choice is a very important one. The final decision is unexpected and meaningful in this poignant story written by **Bill Mantlo** and drawn by **Herb Trimpe**.

The editor of the most annuals this year, **Mark Gruenwald**, has a large responsibility to make sure that they all come off as prime examples of what an annual should be. Being mainstays of the Marvel Universe, **the Avengers, Captain America, Thor**, and **Iron Man's** annuals can only be served up special. **THE AVENGERS ANNUAL**, by **Bill Mantlo, Butch Guice** and **Rick Magyar**, presents a predicament that can only be described as inevitable - the United Nations has discovered that **the Inhumans** are living on the blue area of the moon, and the United States government enlists the Avengers to make sure that they do not become hostile and attack Earth! **Captain America's** annual, by **Peter Gillis** and **Brian Postman**, is nothing less than *the* cosmic cube story to end all cosmic cube stories! The **THOR ANNUAL**, by **Alan Zelenetz** and **Bob Hall**, recounts the epic biography of the thunder god from his birth to the present day. And **Iron Man**, in his annual, finds himself kidnapped by... **the Eternals**!

Again on an epic scale, **Ralph Macchio** and the creative team of **Bill Mantlo, Sal Buscema, Ian Akin** and **Brian Garvey** have crafted a **ROM ANNUAL** telling the full story of how the Space Knights of Galador ran **the Dire Wraiths** off their home planet, and how the Knights began to purge the universe of their foul influence. This is the untold saga that takes place between **Rom's** origin and his arrival on Earth. Introduced in this story is **the Spaceknight Squadron**, a team of six spaceknights whose powers must simply be seen to be believed!



Danny Fingeroth, who has taken over the editorship of **Spider-Man's** adventures from **Tom DeFalco**, presents the most offbeat **SPIDER-MAN ANNUAL** in a while. We attend Peter Parker's fifth high school reunion! We see many of Peter's old classmates, how they've changed, who's successful, who's been a failure, who's happy, who's not happy... and who's become a criminal! Many secrets get revealed in this one, chief among them, how **the Kingpin** figures in the whole configuration!

MARVEL TEAM-UP ANNUAL features **Spider-Man** pairing up with **Cloak and Dagger**, and **the New Mutants**! The same criminals who made **Cloak and Dagger** the way they are now turn their attention to similarly transforming **the New Mutants**! Seeing a chance to exact revenge on these criminals, **Cloak and Dagger** find themselves up against **the New Mutants** and **Spider-Man**. The drama builds when **Dagger** goes insane, her system poisoned from a wolfsbane bite. The consequences are nothing short of shocking!

Love, politics, drama, intrigue, Earth shattering epics all! This year's double-size opuses cover the whole range of human emotions and actions. They can all easily be summed up in one word – *special*. And that's what Marvel Annuals are all about.

Hope ya like 'em.

CREATING A NEW LIMITED SERIES

THE FALCON

by Jim Owsley

In the ghetto
You're on your own
Dying is easy
Nobody cares, and
No one will save you...
...but him.

Dick Gregory, a well-known black comedian and political activist, once said he'd gone to dine at a racist restaurant in the south. When the waiter brought him his meal, a roast chicken, Dick found himself surrounded by several local citizens of the redneck persuasion. These gentlemen told Dick that whatever he did to that chicken on his plate, they would in turn do to him. He said, "You gentlemen mean to tell me that whatever I do to this chicken," I'm paraphrasing here, "no matter what it is, you'll do the same to me?" The redneck gentlemen reaffirmed their statement. Well, this presented Dick with a unique opportunity; one that doesn't present itself very often. Here was a solid opportunity for Dick to make a bold statement and leave a solid impression on these people. Without another word, Dick picked up the succulent bird in both hands, and kissed it.

The Falcon has long been a mainstay of the Marvel Universe. Created in 1969 by **Stan Lee** and **Gene Colan, the Falcon** made a name for himself within the pages of CAPTAIN AMERICA. For nine years, **the Falcon** teamed with **Cap** against the likes of **the Red Skull, Dr. Faustus, Batroc the Leaper,** and even **Spider-Man**. For over a hundred issues (CAPTAIN AMERICA #117-222) **the Falcon** shared in **Cap's** many adventures, until **Cap** left **Falcon** in charge of a fledgling group of super heroes, and took off to explore his past. Aside from short stints in both **the Defenders** and **the Avengers, the Falcon** has almost retired from the Marvel Universe. That is, of course, until now.

The Falcon's real name is **Sam Wilson**. Sam is a social worker who lives and works in the Harlem district of Manhattan, N.Y. To me, there's a whole world of possibilities presented within just those two sentences. Harlem is full of life and energy. It's not the den of iniquity cum enter-if-you-dare-kill-whitey type of place some people seem to think it is. Likewise, black people (especially black women) aren't nearly as loud, rude, angry, and/or violent as some people may think. I've been to Harlem, and I know more than my fair share of black people, so take it from me. I look at this series as my chance, my unique opportunity to try to explode a few of the many ridiculous stereotypes some people have placed on entire segments of our society. This is an opportunity that doesn't often present itself: a chance to take Marvel readers into **the Falcon's** world.

There's obviously more to the man than meets the eye. The truth is, **the Falcon** is a social worker in costume as well as out of it. He cares. That's the entire key to **the Falcon's** character; he cares. He cares about his friends, his neighbors, kids in trouble; anybody who needs help. The street people are his people. The young kids strung out on booze or drugs or running with gangs – those whom society would prefer to just ignore or wish away – are his prime concern. Sam Wilson is a well-educated man. He doesn't have to be a social worker, and he doesn't have to live in a poor neighborhood. But he stays. He stays because he's chosen to.

Living in the ghetto means always wanting to get out. Ask anyone who lives in a ghetto what their long range plans are. Nobody likes living in a ghetto. Living in a ghetto usually means your parents were poor and you were born poor. You grow up poor, live poor, and will probably die poor. Blacks in particular struggle on in this kind of environment almost like a society within a society. Unemployment in the U.S. may be officially listed at 10%, but the figures for blacks read more like 28%. The unemployment rate for black teenagers is an incredible 49%. Each summer schools in poor neighborhoods turn a mass of teenaged youths out onto the streets who have nothing to do. All day, all night. Nothing to do. Just waiting. I know about this first hand; I lived through it. This sort of living can give you an intense feeling of hopelessness and despair. A lot of these kids feel the need for some kind of escape. Some turn to crime. Some turn to drugs. Some try suicide.

These are the people **the Falcon** is out to save. Ever the idealist, **Falcon** refuses to admit there's no hope and likewise refuses to allow his young contemporaries to do so. Don't give

THE FALCON!
AM I GLAD TO SEE YOU!
HI, RACHEL, LOOKS LIKE YOU PICKED THE WRONG DAY TO STOP AND SAY "HI."
HEY HEY, HERO
MY BEST FRIEND IS DEAD 'CAUSE O' YOU, MAN. YOU SET US UP. YOU GOT US TO BELIEVE YOUR LAW N'ORDER JIVE, AND THEN YOU SET US UP FOR THIS! THE LEGION DON'T CARRY NO GUNS--THAT WAS PART OF OUR TREATY--EVERYBODY KNOWS THAT. SO THEN THIS COP BLOWS JIMMY AWAY.

Here's a sizzling sample of the dramatic dialogue and drawing from the second issue of THE FALCON (Limited Series).

up. Both as Sam Wilson and as **the Falcon**, our hero works within this atmosphere every day, trying to keep these kids straight. **Falc's** identity is public record, thanks to a much-publicized trial, so he's accessible to these people 24 hours a day. If they're not jamming his office at the U.S Department of Social Services, then they're waiting for him on his fire escape at home. The Falcon has played a broad, no-holds-barred role in gaining the confidence and trust of the local residents, especially the kids. He's paid some heavy dues to win this trust

In this series, you'll see just how heavy those dues were. Through no fault of his own, Falc fails to keep a promise to one of the local youth gangs and, as a result, one of their members is killed. The bond is broken. The trust is gone. Gang hostilities towards the police and local citizens escalate to the point where the president of the United States becomes involved. Touring Harlem on a "fact-finding" mission, the president is kidnapped by the street gang who call themselves **The Legion. The Falcon** is then placed in the no-win situation of having to not only rescue the president, but regain the Legion's trust amidst a sea of federal agents all looking to have these kids' collective head on a platter. Pressure like this would most certainly do in a half-baked writer like me, but the **Falcon**... well, let's just say that he doesn't believe in no-win situations.

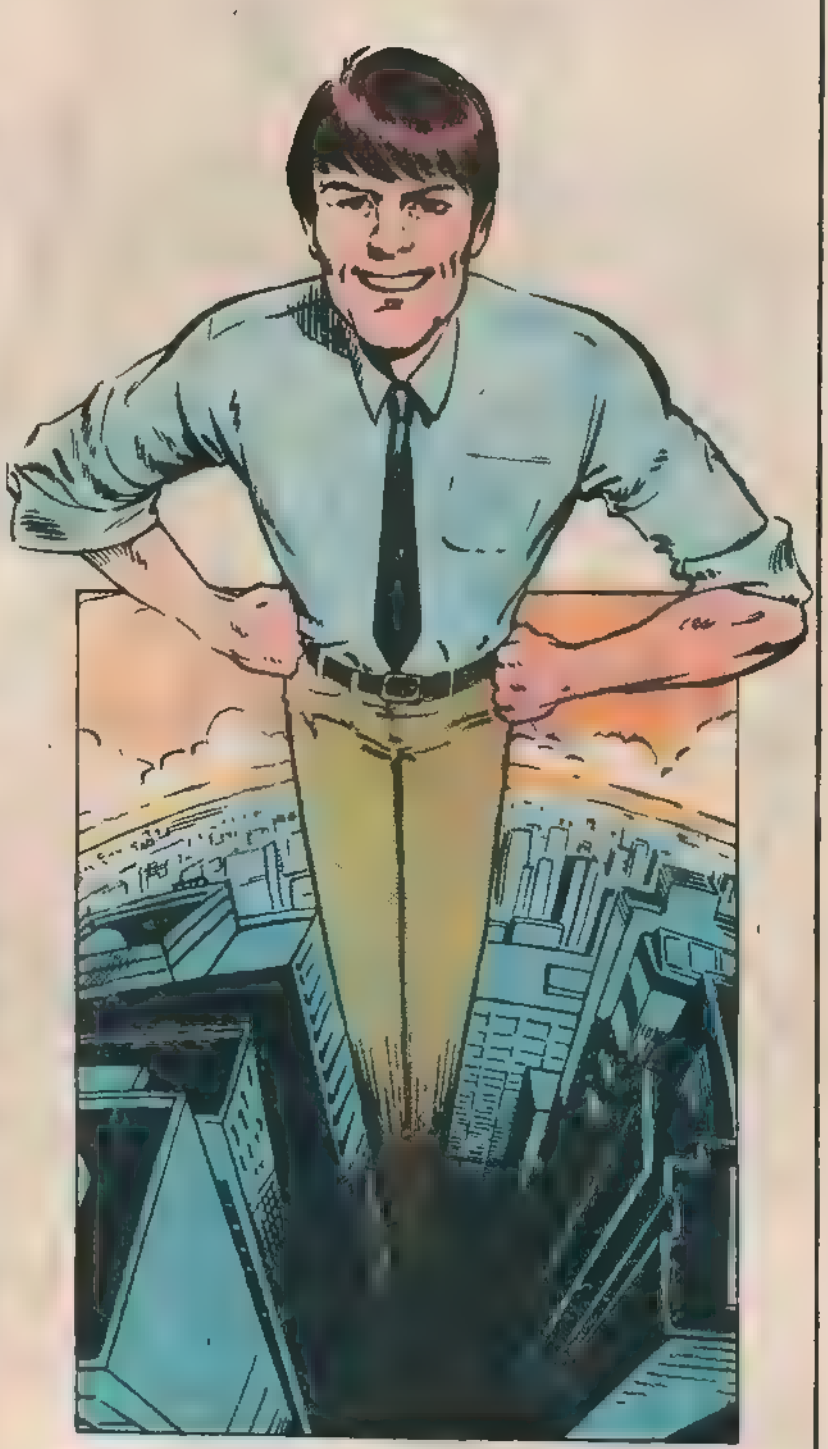
I'm real happy about this issue. I'm really happy **Paul Smith** penciled the first issue. Paul is a remarkably talented guy who imbued the first issue with tons of atmosphere and characters who literally lept off the page, grabbed by pen, and wrote their own lines. And all this from an L.A. fair-haired beach bum, no less. When Paul could no longer find time in his schedule to continue penciling this series (he'd signed on to do the **X-Men**), I found lightning does strike twice.

Mark Bright wandered into **Jim Shooter's** office with a proposal for a **Falcon** Limited Series, and Shooter quickly hustled him down the hall to me. The rest is magic. Mark and I really had a lot of fun putting this series together. I'm confident that Mark is going to be a very hot property in the comics business in a very short time. Mark's already made a name for himself among science fiction paperback book publishers for his stunning cover paintings. He has a keen sense of storytelling with a flair for the dramatic. He adds little "bits" to my plot outlines (I love artists who make me look good), gives me grief about artistic detail, and generally puts about 900% into this series.

This, then, is my golden opportunity. That once in a lifetime chance to make a bold statement and leave a solid impression on your peers. Like Dick Gregory's chicken, I can only hope that my performance was as admirable in its own way as his. 'Cluck. **Cluck**

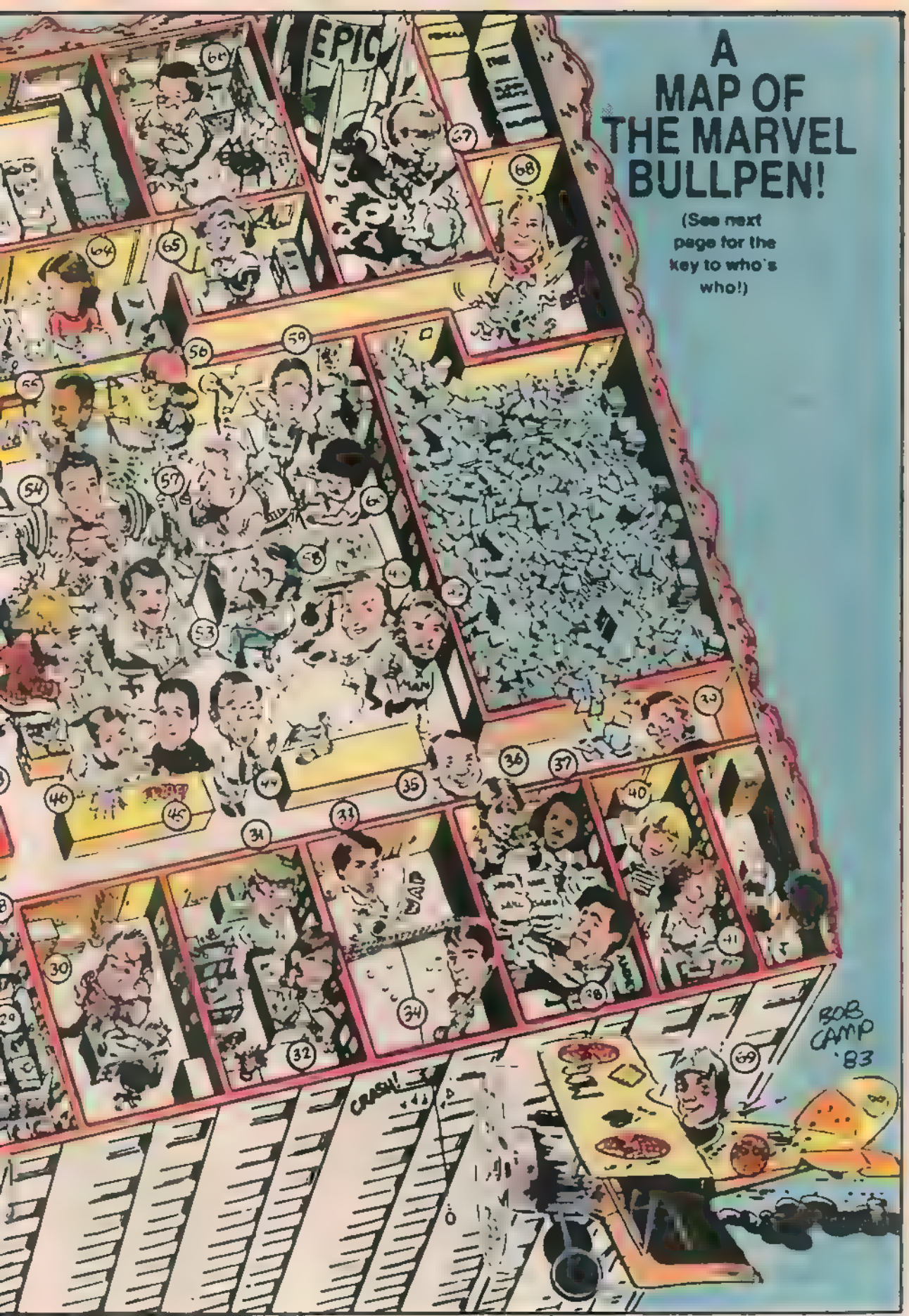
JIM SHOOTER

Real Name: James Charles Shooter
Occupation: Editor in Chief
Identity: Publicly known
Legal status: American citizen with no classical records
Other current aliases. Big Jim The Big Guy, "Trouble" Shooter
Former aliases: M ster Warmth
Place of birth: Pittsburgh Pennsylvania
Marital status: Single
Known relatives: Ken Ellie Carol Pete Liz, Johnny Chris Jimmy Margie Tools and Grandma
Group affiliation: Marve Comics Group
Base of operations: New York City area
First appearance: Noon September 27 1951 in Saint Anne s Hospital
Origin: Young Jimmy Shooter at the age of 13. was picking up a new supply of com ics at his local candy store when suddenly a Marvel Comic glowing strangely as if charged with some sort of radiation seemed to leap from the rack toward the startled boy The comic's slick cover grazed Jimmy s hand inflicting it with a nasty paper cut Later Jim found that he had been endowed with strange and wondrous skills The next day he sold his very first comic story Jim then worked his way through school se ling comic stories and by playing the shoe-horn down at a local Jazz club, *Le Club Fools* About a week later Jim came to work for Marvel Comics and has since been a leading force in the battle for honesty, honor, fair play and nifty-keen comics
Height: 6 7 and a smidge
Weight: 228 lbs
Eyes: Two
Hair: Yes
Unusual features: See above informa t on
Powers: Jim Shooter possesses the edito nal ability to sniff out the plot holes of any story at 40 paces This power itself is not so uncommon, however, Jim also possesses the power to plug up said plot holes Jim Shooter can also hold his breath for 86 minutes — in his hands He can lift (press) spirits and he reads the Long Island Press (Lift) Jim Shooter is able to cut a maximum of 450 miles of bureaucratic red tape in the interests of fair play and common decency He can sp it an atomic infinitive Posses sing just *this much* above average strength he can support his end of a conversation He knows the ancient mysteries of "Why the Chicken Crossed the Road and has a license to drive points home He can recite several area codes without looking and has been known to lick his weight in ice cream



EPIC
A
MAP OF
THE MARVEL
BULLPEN!

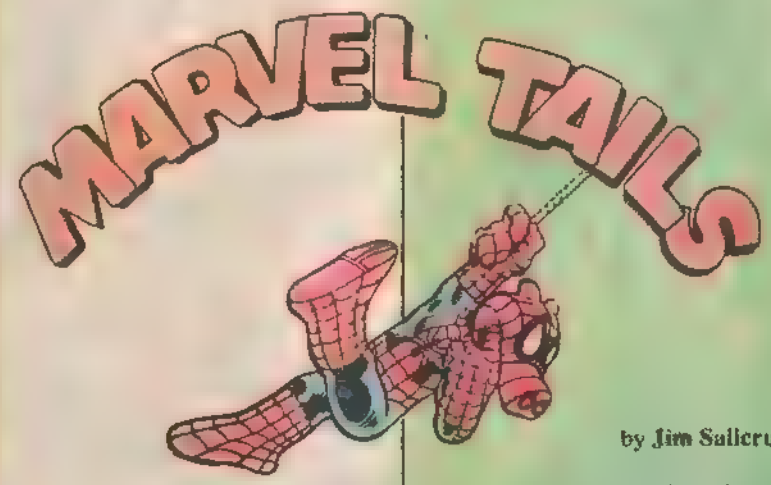
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
47
48
49
50
51
52
61
62
63
70
MAKE LINE


A MAP OF THE MARVEL BULLPEN!
(See next page for the key to who's who!)
EPIC
DAD
BOB CAMP '83

KEY TO OFFICE:

1–Klaus Janson 2–Darlene Cole 3–Walt Simonson 4–George Roussos 5–Stu Schwartzberg 6–Harry Candelario 7–Rob Carosella 8–Gary Hallgren 9–Dave Simons 10–Vince Colletta 11–John Byrne 12–Nancy Dodaro 13–John Buscema 14–Margaret Clark 15–Denys Cowan 16–Ed Hannigan 17–Mike Hobson 18–Mike Higgins 19–Bob Budiansky 20–Carl Potts 21–Al Milgrom 22–Ann Nocenti 23–Lynn Cohen 24–Jim Shooter 25–Eliot Brown 26–Tom DeFalco 27–Mike Carlin 28–Mark Gruenwald 29–Joe Rubinstein 30–Dan Crespi 31–Denny O'Neil 32–Linda Grant 33–Ralph Macchio 34–Bob Harras 35–Ernie Chan 36–Bob Camp 37–Jim Owsley 38–Larry Hama 39–Paul Smith 40–Louise Jones 41–Dan Fingeroth 42–Chris Claremont 43 Jim Starlin 44–Milt Schiffman 45–John Romita, Jr. 46–Bob Layton 47–Ron Zalme 48–Paul Becton 49–John Tartaglione 50–Ken Feduniewicz 51–Rick Parker 52–Bob Wiacek 53–Jose Albelo 54–John Morelli 55–Ron Wilson 56–Deb Pedler 57–Jack Abel 58–Barry Shapiro 59–Morrie Kuramoto 60–Ken Lopez 61–Ron Fontes 62–Sol Brodsky 63–Terry Austin 64–Martha Conway 65–Marie Severin 66–John Romita, Sr. 67–Archie Goodwin 68 Jo Duffy 69–Herb Trimpe 70–Virginia Romita

A SPECIAL PREVIEW OF

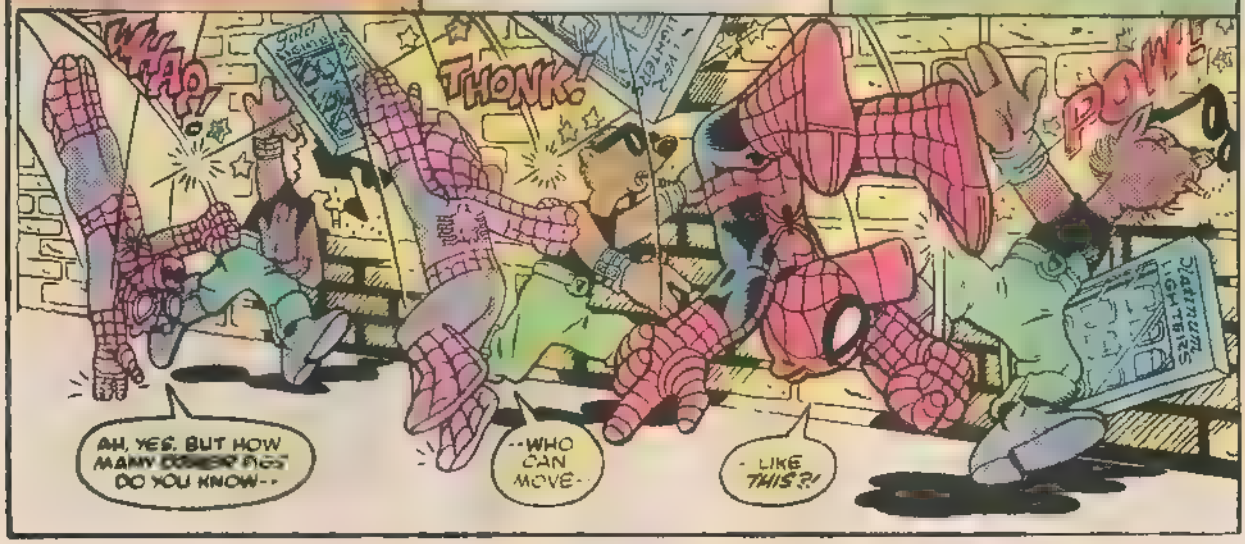


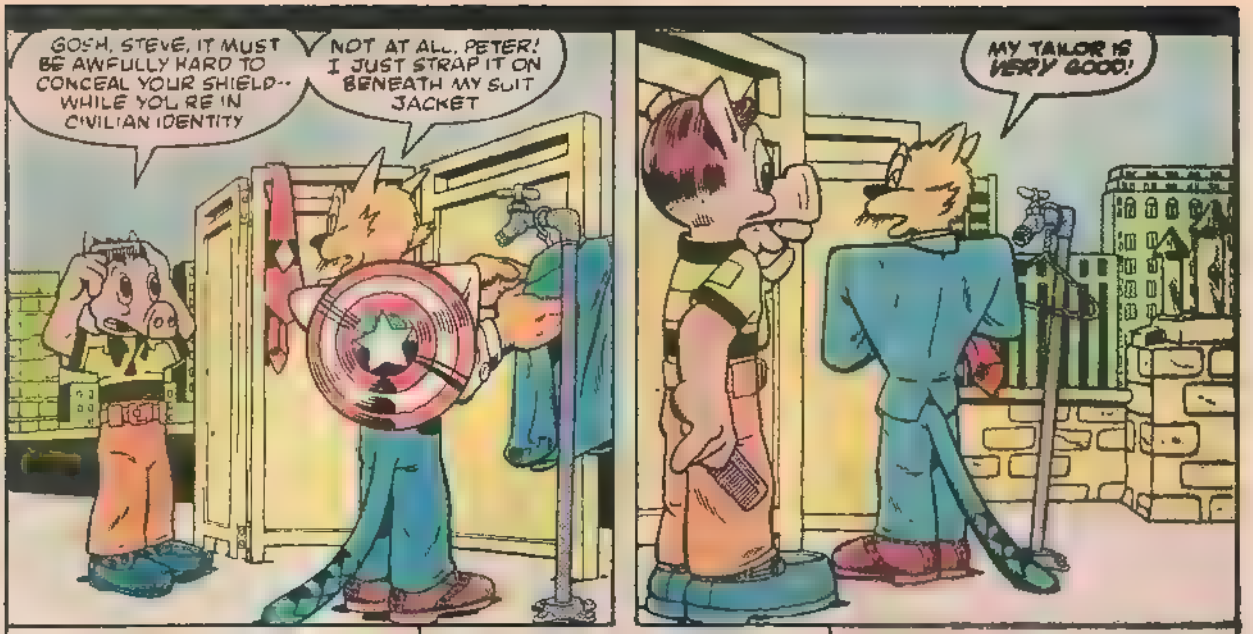
by Jim Sullcrup

Jim Shooter had a wild and crazy idea. He wanted editor **Larry Hama** to assemble a funny animal comic which would parody Marvel's own super-stars! Larry laughed. Larry always laughs. When Larry finally stopped laughing, **Spider-Ham** was born! **Captain American** soon followed. Before anyone could stop them a story starring those costumed critters was drawn by **Mark Armstrong** and **Jose Albelo** and scripted by **Tom DeFalco**! As if that wasn't enough, silly **Steve Mellor** got into the act and contributed a **Goose Rider** adventure!

All this madness will be contained in **MARVEL TAILS, STARRING PETER PORKER, THE SPECTACULAR SPIDER-HAM #1**, on sale in August. Only one issue is planned, but will the madness end there? Only you can decide!

Parody in motion.

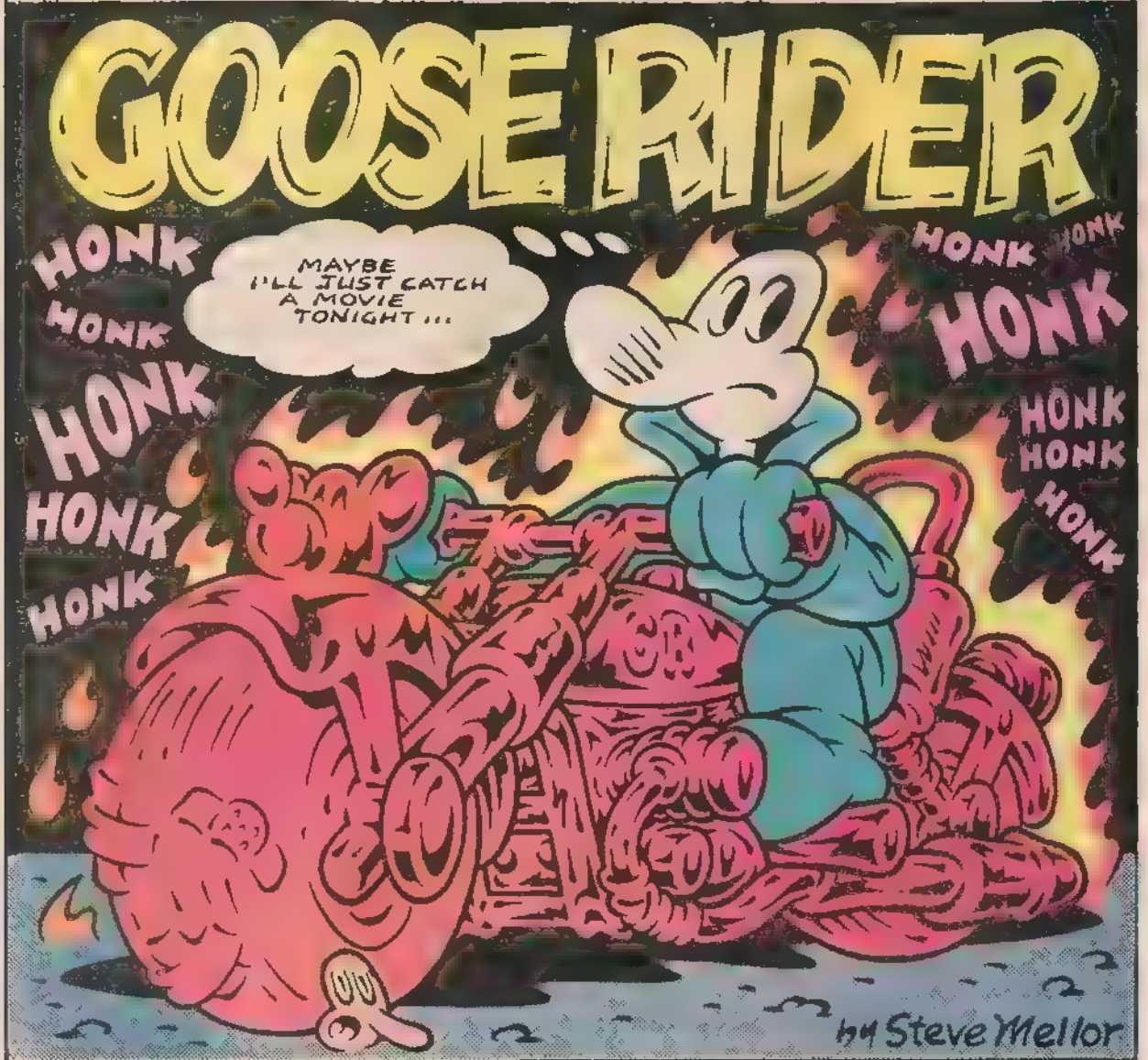



GOSH, STEVE, IT MUST BE AWFULLY HARD TO CONCEAL YOUR SHIELD-- WHILE YOU'RE IN CIVILIAN IDENTITY
NOT AT ALL, PETER! I JUST STRAP IT ON BENEATH MY SUIT JACKET
MY TAILOR IS VERY GOOD!

Above: What the well-dressed **Captain Americat** is wearing

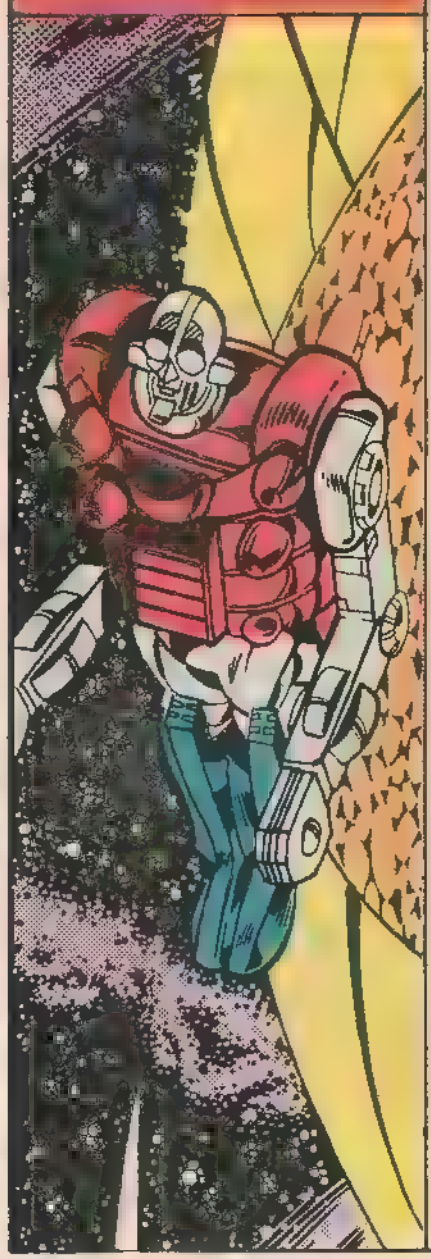
Below: Life is the fast lane?

GOOSE RIDER



MUTANTS AND MICRONAUTS

A look at the creation of a **Limited Series** by **Sandy Hausler**



It's a long way from Salem Center to the Microverse, but not far enough, as **the X-Men** and **the Micronauts** find out in a special limited series on sale soon. The series will be written by **Bill Mantlo** and **Chris Claremont** and drawn by regular MICRONAUTS artist **Butch Guice**. In the series **the X-Men** and **the Micronauts** battle side by side against an entity that can destroy the Microverse. And their ally in this battle – none other than the malevolent **Baron Karza**

The genesis of this unusual project was an offhand conversation between Bill and Chris. The two had always wanted to team up on a project, but were unsure how to approach it. How do you divide a writing assignment? Chris was running through a possible storyline for an **X-Men/Micronauts** team-up. All of a sudden he said, "Why the hell don't we do it?"

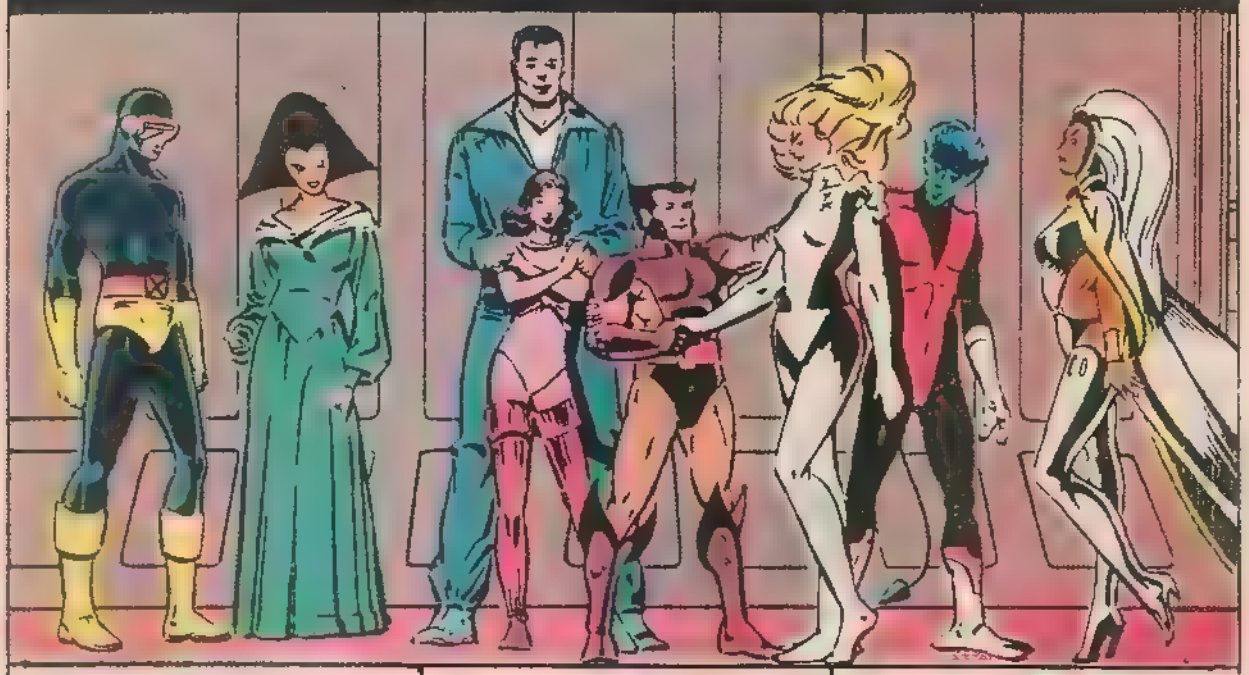
So they did! Originally the team-up was to be a crossover between the two books, but both Bill and Chris felt that that would be too limiting. It pretty much meant that they would only have two issues to work with Other formats were considered and rejected. It finally was decided that a limited series was the best way to go So the two writers went scurrying on their way to create a four-part cosmic epic

Chris and Bill sat down and started talking into a tape recorder They ran through many ideas and concepts until they felt they had got into the good stuff. Real original thinking. Out of this tape recording came a number of new and unique ideas From these ideas came a plot.

In the first issue, Bill plotted the first 11½ pages and sent it to Chris, who made corrections. Then Chris plotted the last 11½ pages and sent it back to Bill, who made corrections on that part. Then the whole thing was sent to **Bob Budiansky**, the editor of the limited series, for his creative input. Bob made a few suggestions of his own and approved the plot.

The second issue wasn't as linear Bill plotted the whole issue with Chris putting in motivation for **the X-Men** Then it was Bob's turn. When the plot was approved, they got down to the scripting. The scripting was done in a unique way. "We lock ourselves in a room," chuckled Bill, "and throw balloons at each other ' The third and fourth issues will be done the same way

Both writers are depending on their collaborator, artist **Butch Guice** to solve any artistic problems. Hailing from Ashville, North Carolina (the boonies, as he puts it), Butch is the regular artist on **THE MICRONAUTS**. Starting out in comics by drawing a few inventory stories, he got a chance to draw a regular series when Bill Mantlo liked his work on a **ROM ANNUAL** and suggested him for **THE MICRONAUTS**. "He's another **Michael Golden**," Bill asserts



Butch is extremely devoted to **THE MICRONAUTS**. Recently he gave up the chance to be the regular artist for **COYOTE**, an **Epic Comic**, to stay with **THE MICRONAUTS**

Guice is very excited about the project. He loves working with Bill and has enjoyed the collaboration with Claremont and **Bob Wiacek** He's having a ball drawing **the X-Men**, though he claims to have a little problem with **Colossus**. "Drawing **the X-Men** is a bit like drawing **the Micronauts**," Butch

claimed. "Physically they're very similar. **Acroyear** is like **Colossus, Bug** is like **Nightcrawler** All this time **Paul Smith** thought he was drawing **the X-Men** while he was really drawing **the Micronauts** in different costumes." One of the freakiest things, according to Butch, is the startling physical changes in **Storm**... but that's another story.

Bill is extremely happy to be working on this project. While he finds it hard to gauge the quality of his own work, he feels confident that his stories fulfill his major goal – to give the kind of enjoyment to his readers that **Stan Lee** and **Jack Kirby** gave to theirs. "If I could write one story like **'This Man, This Monster'**," said Bill, "I'd be happy." **THE MICRONAUTS** is Bill's attempt to do a Lee/Kirby team book.

Bill and Chris will be doing another collaboration soon. A **Magneto Limited Series** is on the drawing board. Mantlo will be the actual scripter. Claremont will act in an adviserial position, sharing with Mantlo his insights on **Magneto**. Present plans for the book include appearances by **Quicksilver, Scarlet Witch, Vision,** possibly **the X-Men**, and a lot of mutants from all over the Marvel Universe.

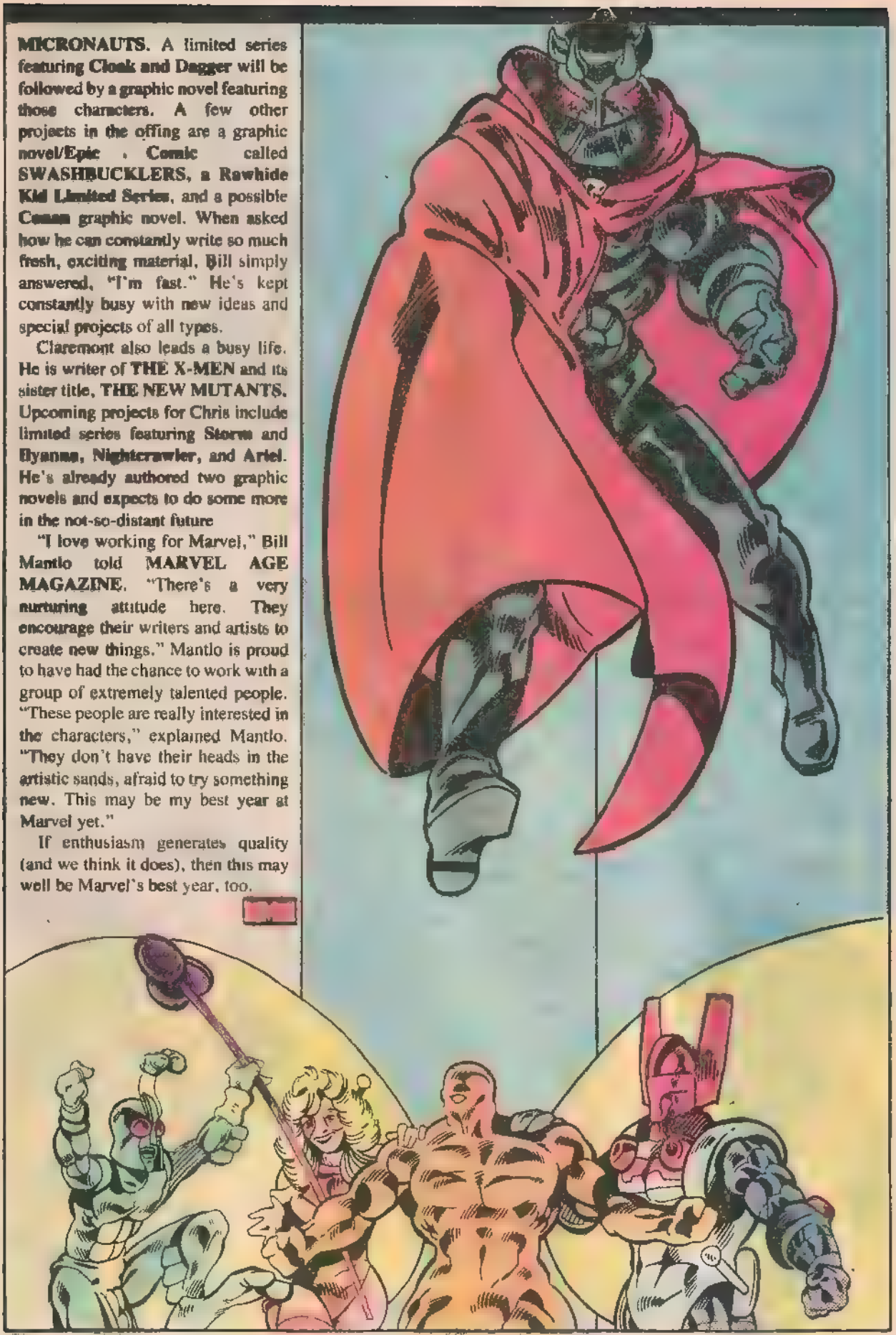
In addition to these projects, Bill is writing four regular titles a month – **SPECTACULAR SPIDER-MAN, RON, HULK,** and **THE**

MICRONAUTS. A limited series featuring **Cloak and Dagger** will be followed by a graphic novel featuring those characters. A few other projects in the offing are a graphic novel/Epic . Comic called **SWASHBUCKLERS, a Rawhide Kid Limited Series**, and a possible **Conan** graphic novel. When asked how he can constantly write so much fresh, exciting material, Bill simply answered, "I'm fast." He's kept constantly busy with new ideas and special projects of all types.

Claremont also leads a busy life. He is writer of **THE X-MEN** and its sister title, **THE NEW MUTANTS.** Upcoming projects for Chris include limited series featuring **Storm** and **Illyanna, Nightcrawler,** and **Ariel.** He's already authored two graphic novels and expects to do some more in the not-so-distant future

"I love working for Marvel," Bill Mantlo told **MARVEL AGE MAGAZINE.** "There's a very nurturing attitude here. They encourage their writers and artists to create new things." Mantlo is proud to have had the chance to work with a group of extremely talented people. "These people are really interested in the characters," explained Mantlo. "They don't have their heads in the artistic sands, afraid to try something new. This may be my best year at Marvel yet."

If enthusiasm generates quality (and we think it does), then this may well be Marvel's best year, too.



DAZZLER

THE GRAPHIC NOVEL

The behind-the-scenes story
by Sandy Haussler and Mark Lester

What's happening to **the Dazzler**? Ever since we met **Allison Blaire**, we've known her as a struggling starlet-to-be. We found her, in **DAZZLER #1**, living a most bohemian life – cracked ceilings, nothing but half a canteloupe in her refrigerator. Financially on uncertain ground, **Dazzler**, as we've known her has always been determined to make it to the top.

What's happening to **the Dazzler**? Well, she's made it to the top! And it's a bit more than she'd bargained for.

MARVEL GRAPHIC NOVEL #8 pits **Dazzler** against a force which may do her more harm than any super-powered villain: *success*. After years of hard work through times of adversity, **Dazzler** and her band have finally cut a hit record! As everyone familiar with the lives of Hollywood stars knows, however, fame and fortune can be mixed blessings. Major changes come to **Dazzler**'s life which signal new and unforseen problems. Writer **Jim Shooter** draws from his own knowledge of the recording industry in crafting this tale which brings **Dazzler** in contact with some of the more dangerous elements of the profession. For instance, our heroine meets a legendary star named **Roman Nekoboh**, who brings her life into the fast lane. Is he trying to exploit her – trying to use her to revitalize his own sagging career? Or worse? She has trouble coping with the demands that he, her fans, and the media place on her. How does Allison react? With pressures on her such as she's never experienced before, will she break under strain? Will she turn to alcohol or drugs to keep going? Who are her true

friends, and who are simply publicity-seekers? To whom can **Dazzler** turn?

A serious complication occurs when Nekoboh learns that **Dazzler** is a mutant – and figures that public knowledge of her special abilities will heighten her fame and cause a sensation. But what *kind* of sensation? He reveals her secret and defies the enormous tide of anti-mutant prejudice that exists in American society. The public's reaction will be the most difficult challenge of **Dazzler**'s life

Unlike **the X-Men**, who make a guest-appearance in the graphic novel, **Dazzler** doesn't vindicate her "different-ness" with super-powered heroics. She feels no need to justify nor apologize for her mutant powers. She tries to make it in the human world. Jim Shooter offers this analogy: "**Dazzler** is to music what **Jackie Robinson** was to baseball. Robinson had to prove himself before people would accept a black man playing professional baseball." **Dazzler**'s struggle against bigotry is a crucial theme of the graphic novel

But does she *win* that struggle? Can **Dazzler** triumph over prejudice? Will she repudiate those who could take advantage of her? Will she persevere – or throw it all away? The answers will surprise you. Guaranteed. Jim promises us unexpected plot-twists. Count on the realistic human interplay that has characterized every Jim Shooter story from **DAREDEVIL** to **THE AVENGERS**. Jim has played a strong role in the **Dazzler**'s development since the beginning and now he's pulling out all the stops to make her graphic novel debut truly a major event in the Marvel universe Jim is totally committed to crafting a tale so powerful, so dramatic that you'll be hard-pressed not to be emotionally affected. It's an unforgettable tale designed to convert those few comics fans who aren't yet crazy over **Dazz** into believers! Indeed, you may want to present this graphic novel to your friends who haven't yet discovered the joys of Marvel Comics as an example of the artistic accomplishments possible in this amazing medium! Jim is one of the few top talents in this field who can definitely be counted on to pull off a stunt of this magnitude.

A **Dazzler** you've never seen before, pencilled by **Frank Springer**

Art is as important as story in a graphic novel, and **Dazzler's** visual presence is extraordinary! First, she's an incredibly beautiful woman. Second, with her mutant abilitiy to transmute sound into light, **Dazzler** brings unique and spectacular special visual effects to her musical performances. The graphic novel format, with larger pages on high-quality slick paper, allows an exceptional range of colors and luminescent hues. The exceptional and experienced talents of **Frank Springer**, penciller, **Vince Colletta**, inker and **Christie Scheele**, colorist, will stun your imagination with **Dazzler's** most amazing optical derring-do to date! "The graphic novel format is going to give Frank a chance to show everyone what he can do," remarked Jim Shooter. "He's one of the best in the business!" Vince Colletta is one of Marvel's most popular inkers. During the 60s when Marvel ran fan polls, Vince would often win the best inker award. Even during a period when he wasn't working for Marvel, he was still getting large numbers of votes and would end up as one of the top three inkers in the poll! Colorist Christie Scheele may be by comparison the new kid on the team but her remarkable talents belie her few years in the field. Christie's background as a painter will certainly be evident when she really breaks loose coloring **Dazz's** special effects on this stunning graphic novel! Their collaboration on this most ambitious undertaking of the contemporary comics scene should be nothing less than... dazzling!

A story of drama and action, human interest and intrigue. Visual phenomena of exhilarating brilliance. Four talented seasoned storytellers. And a heroine who is daring, determined, vulnerable, and vivacious. It's a match made in heaven

Who knows? Maybe they'll make a movie out of it.

THE CREATION OF DAZZLER

by **Sandy Hausler** and **Mark Lerer**

The **Dazzler's** odyssey, from inception to the upcoming graphic novel, is unique in the world of comics. It started at a small, relatively new record company called **Casablanca Records and Filmworks** which had achieved considerable success with superstar acts such as **Donna Summer** and **KISS**. Marvel had produced an incredibly successful comic starring the rock group **KISS** and an adaptation of the movie **The Deep**, which Casablanac had produced. So, when the young company wanted to bring an exciting original concept to the screen and the rock stage, they came to Marvel.

Casablanca proposed a collaboration. Marvel would create a new character who would be musically oriented and colorful. Casablanca would produce a movie about the character and hire a singer to tour and record under the character's name. Marvel, of course, would publish her adventures in a comic book. Everyone was enthusiastic. **Alice Donenfeld**, in charge of developing movie and television projects for Marvel, worked with **Jim Shooter** and **John Romita, Jr.** on the creation of the character. Several brainstorming sessions, involving **Stan Lee, Roger Stern, Al Milgrom,** and **Tom DeFalco**, begat **the Dazzler**! The basic conception of **Dazz** went through many changes. The final result was **Allison Blaire**, a struggling musician whose father wanted her to be a lawyer – Allsion **Blaire**, who followed her own course toward fame and fortune as the singing sensation, **the Dazzler**!

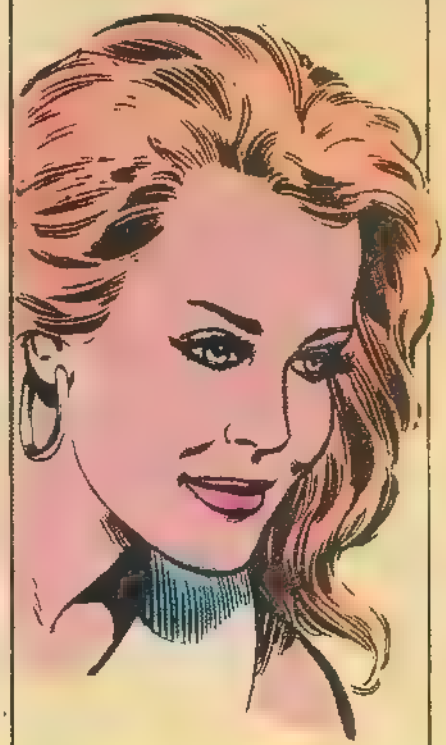
Casablanca loved **the Dazzler**, and immediately commissioned a treatment for an animated television special. So impressed were they with the film treatment Jim Shooter had written for the project, Casablanca executives felt that a TV special would not be enough. Nothing less than a full length motion picture, they felt, would do **the Dazzler** justice.

While everyone involved with the creative side of **the Dazzler** project believed that Allison's alter ego could only be a smash hit, economic problems arose. Nation-wide record sales had suddenly dropped dramatically, leaving many small companies like Casablanca in difficult financial straits. Despite Casablanca's enthusiasm for the project, the company simply lacked the necessary funds to finance the first-class treatment that **Dazzler** deserved.

Seeing the great potential in this unique and colorful character, several other movie companies expressed interest in optioning **Dazzler** from Marvel for a movie. Around this time, the movie **"10"** had just been released, and **Bo Derek** seemed a natural to play Allison Blaire. Several studios approached Bo and her husband and manager **John Derek**. A new treatment was worked up. Although it seemed that **Dazzler** might finally make it to the silver screen, the Dereks ultimately could not come to terms with any of the interested studios. "Periodically we still get interest in the character," reflected Jim Shooter, "There's still hope for a **Dazzler** movie."

With Casablanca unable to finance **the Dazzler** project, the rights to the character now belong exclusively to Marvel. Marvel, of course, went ahead with the Dazzler character, introducing her in the pages of **THE X-MEN** – a logical choice, **Dazz** being a mutant – and then **THE FANTASTIC FOUR** and **SPIDER-MAN**, to generate excitement before launching her own series.

DAZZLER #1 was Marvel's first direct sales title, released only through selected outlets. **The** response was phenomenal! **And**, while **Dazzler** has not made it into the movies in real life, in her own comic book she is doing just fine The story of her success, and the road that she's currently embarked upon to Hollywood, are the subject of her upcoming Graphic Novel



Bo Derek as the Dazzler!

THE NEW TALENT DEPARTMENT

First, a little background. It's a well-known fact that Marvel has long maintained an open-door policy in regards to hiring new talent. Why, it's the only logical thing to do! We'd be crazy to turn down starry-eyed writers and artists with incredible amounts of talent! Whenever a **Paul Smith**, **Bill Sienkiewicz** or **Frank Miller** comes along bursting at the seams with talent, faster than you can say "Excelsior," Editor-in-chief **Jim Shooter** hires them!

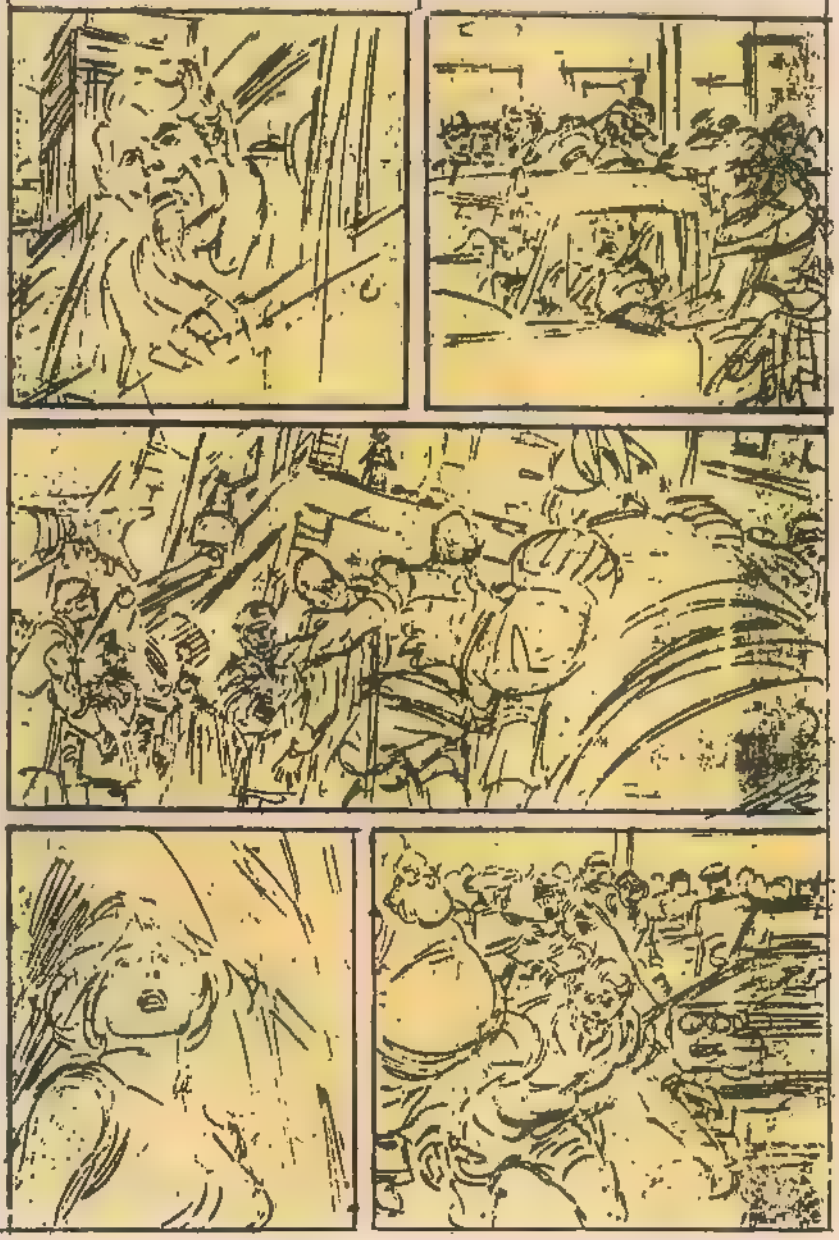
However, not everyone who shows us samples is ready to start producing professional caliber material. Aside from people like the Smiths and Sienkiewicz's there are basically two groups of people from which we receive submissions. The first group is very enthusiastic but inexperienced. These people still have to take the necessary time and effort to develop their skills to the point where they're ready to seriously pursue a career in the comics field. In other words, they're still amateurs. Becoming an artist or writer isn't easy. Learning to do it well takes time. Many aren't willing to invest that incredible amount of time. But for those who stick with it and really work at it, the rewards are very satisfying. The opportunities are endless for really good writers or artists.

The second group submits work that isn't quite professional yet, but shows tremendous potential. It just needs a little bit more work and refining. It's almost there. That's the type of material we're going to be dealing with here in MARVEL AGE MAGAZINE! This group obviously has talent, but up until now Jim Shooter has only been able to deal with them through the mail, one at a time. Jim noticed that many of the same mistakes are made over and over again. So, Jim came up with the idea of this **New Talent Department**. This will allow Jim and the rest of the Bullpen to offer advice and criticisms to many more would-be comics creators than ever before! By sharing our appraisal of one new person's work, we'll actually be helping many others at the same time! In these pages we'll be running samples of plots, pencils, inks, offering our advice and we'll even be presenting short comics stories produced by new talent. Even for those of you not interested in a career in comics, we feel this insightful look behind the scenes will prove to be very exciting!

– – **Jim Salicrup**

Tim Sale makes his living in Seattle, Washington as a Fantasy illustrator. He's interested in expanding his career to become an inker for Marvel. Tim submitted samples of his inks over a variety of pencillers, including **Gene Colan**, **Jack Kirby** and **John Buscema**. We showed **THE WARRIORS THREE** page, pencilled by Buscema and inked by Tim, to **Joe Rubinstein** for his comments.

"In my many visits to comic book conventions, I've been shown a countless number of portfolios of



artwork. Bob Layton, who has also attended many of these cons, has chastised me for not pointing out the strengths in an artist's work before I started criticising the artist. So I'll start with Tim's good points. Tim is quite ambitious and fearless in his approach to these Buscema pages. John, who draws better than most human beings, is one of the most challenging pencillers in this business, simply because he draws so beautifully! Tim has kept the basic feeling and power of John's pencils and that should be the inker's number one priority. The finished inks should be true to the pencils. John Buscema shouldn't be inked like **Frank Miller, Kerry Gammill** should not be inked like **Luke McDonnell**, etc. Inking is storytelling. The reader should believe a glass really rests on a coffee table. A spaceship should really look like it's warping through space! It must be believable when the Hulk smashes through a wall!

"Tim has arranged the blacks on these pages in an interesting, powerful and above all, a convincing way. His application of brush and penstrokes is fairly confident. How you lay down your rendering is almost as important as what your rendering accomplished. Great inkers like Joe Sinnott and Dick Giordano not only keep the feeling of the pencils, spot blacks well, draw well with ink but also lay down their work with great confidence. That unfortunately, only comes with years of experience. Tim has half the battle won already, because he's aware of that quality and is trying to incorporate it into his work.

"Where Tim has gone wrong is that he's more often than not lost the subtlety that is inherent in John's drawing. He's made arbitrary changes in the drawing which has lost some of the expressions. See the lower left panel of the woman against the ledge, for example. Also, several figures now appear to stiff because John's pencils weren't closely adhered to.

"Not having the experience of seeing his inking reproduced in a comic book has also put Tim at a disadvantage. He is generally spacing his brushstrokes too close together. Sixteen hairy brushstrokes placed too close together will, to Tim's surprise, blend into one furry stroke. Ironically, that one stroke would have done the job better.

"Finally, I feel that there isn't enough of a difference in the inking of the various textures. **Fandral's** hair is inked the same way as his furry collar. Hair and fur should be rendered differently from one another.

"There's still a lot of work ahead for Tim, but I feel he's got a lot of talent to work with!"

The one point Joe raised that I'd like to elaborate on is about the panel with the woman on the ledge. I admire Tim's thinking in going for a dramatic lighting effect, but unfortunately not only does she look too frightened now, but it also makes her appear somewhat ugly.

John Torrisi from upstate New York, pencilled several pages featuring **the Incredible Hulk** battling **the Uncanny X-Men**. John's strong point is his ability to

move his figures around. Because of that I felt that this page, which shows **Dr. Bruce Banner** becoming **the Hulk** was best. John twists and turns the figures on the page in a very dramatic manner. That counts for a lot around here at Marvel. Although John needs to work on his figures's anatomy a bit more, he's heading in the right direction. Speaking of anatomy, there's one thing every would-be penciller should know: we break a few rules at Marvel. But only when there's an important reason. Take this page of **the Hulk**, for example. By "normal standards" **the Hulk's** head is about the right size. But to convey the awesome massiveness of **the Hulk** his head is usually drawn too small, in the traditional sense. The result is that **the Hulk's** body looks huge and powerful. With a "normal-sized" head **the Hulk** appears to be shorter than he should be.

Another thing John should spend more time working on is his storytelling. This page works well, but the other pages need to be reconsidered. Many panels don't have any backgrounds and some

panels are oddly shaped and make the pages look poorly designed. I suggest laying out the whole story in sketch form on typing paper before drawing on the larger sized art paper. This will give John a chance to adjust and refine his work more. John should also try sticking to conventional panel breakdowns before trying to design fancy page layouts. That's hard enough for most professionals to pull off successfully.

We gave John's page to **Jack Abel** to ink and feel that much can be learned from the results. Jack simplified much of John's detailed rendering. The rendering included various tones of grey, which can't be reproduced properly in a comic book. Use only solid black lines. Also, too much detail in a small area will turn into blobs of black ink when reduced to comics size. Don't misunderstand. As anyone who has seen **John Byrne** and **Terry Austin's** work knows, there can be a lot of detail on a page – but it has to be done right. Jack tried not to make too many changes in John's pencils (Jack didn't change the size of the Hulk's head, for example) to afford John a look at how his work reproduces on a comic book page. The end result is rather interesting.

For anyone interested in submitting work to us, the format and requirements are printed in FANFARE #4. A brief recap of them is listed below:

SendXeroxes,do not send original art. Each submission should include a stamped, self-addressed envelope with proper postage. Otherwise, we cannot return them, and they will be thrown away.

WRITERS – Submit brief plot synopses ONLY. Do not send scripts, short stories, or long, long outlines. Submissions MUST be typed. A plot synopsis should be less than two typed pages. Send two synopses at most.

PENCILERS – Submit 2-4 pages of panel-to-panel continuity. DO NOT send pin-ups, abstract art, landscapes, etc. Draw with pencil on kid-finish Bristol paper. Your pages should be one half times larger than the pages in the printed comics. Draw any character you want, but show a variety of settings and situations. Prove that you can draw ordinary people, super heroes, action and quiet scenes.

INKERS – This is a tough one. First, you've got to get a pencil drawing to ink, yours or someone else's. It's perfectly all right to trace the drawing. Again the drawing should be on kid-finish Bristol paper, and preferably it should be panel-to-panel continuity Before inking the pencil art (with india ink) PHOTOCOPY it. Submit both the inked pencil drawing and the photocopy of the original pencil art. Two to four pages is fine

LETTERERS – Submit samples of lettering approximately one-and-one-half times larger than the lettering printed in the comics. Include samples of sound-effects, titles, and display lettering Letter your sample in India ink on kid-finish Bristol paper

COLORISTS – There really is no easy way to submit coloring samples because our coloring process is very complicated and very specialized. If you really want to try, though, buy a copy of a Marvel pocket book that has black-and-white printing. These are on sale at most stores that carry paperbacks. Photocopy half a dozen or so pages on BOND PAPER. Color these bond paper copies with colored inks, dyes, watercolors, or whatever We use Dr. Martin's watercolor dyes which may not be available where you are, but that's not important. If your samples are really outstanding and we want to try you out on some of our regular pages using our professional materials we'll LOAN you a coloring kit Remember, however, that our regular printing process is very restrictive. A lot of modeling and color blending will only prove to us that you don't know the limits of our processes. In general, the simpler your coloring samples are, the better they are

All submissions should be addressed to:

Jim Shooter
Editor in Chief
Marvel Comics
387 Park Avenue South
New York, NY 10016

Send your letters and ballots to MARVEL AGE MAGAZINE c/o Marvel Comics Group 387 Park Avenue South, New York, NY 10016

Dear Peter,

I've got two things on my mind. The first is the Limited Series idea. I've enjoyed every Limited Series so far. What does it take for a Limited Series to become a regular series? Why *do* a limited series – why not just start a new title, and if sales are bad, cancel it? How about having the readers vote on which characters they would like to see star in a Limited Series.

My second point concerns the deaths of super heroes. Occasionally seeing the death of a super hero is realistic, and adds suspense to all of your characters' adventures. Once a character dies, however, please keep him dead. Bringing back a dead hero takes away from the impact of the death and the realism of your comics. After seeing Elektra return, **DAREDEVIL #181**, in which she died, hardly means as much to me anymore. If the **High Evolutionary** can come back, I guess then so can **Phoenix, Darkoth**, and others. In other words, resurrections destroy the credibility of deaths.

MARVEL AGE MAGAZINE is good, informative, and inexpensive. Keep it up! And thank you, **Jim Shooter**, for reading all your mail. It's nice to know that when I write a letter to Marvel, it will be read.

Nook
3064 Cochran St.
Simi Valley, CA 93065

A Limited Series exists for a different purpose than a regular series. A regular series is intended to tell the continuing story of a character, chronicling his ongoing adventures without a specific end. A Limited Series, on the other hand, tells one large story, a specific episode in the life of one or more of our characters. Usually it tells of a major episode, a turning point in a character's career, or shows a side of the character's personality that we don't otherwise get a chance to explore. Like Hercules's **recent Baccanalian romps, or the mysterious missing seven years of** Illyana **and** Storm, **or** Hawkeye's **upcoming surprises. And yes – please tell us who you'd like to see featured in a Limited Series!**

We agree with you, Nook, that having a character die adds to the drama and realism of our tales. Thing is, we also think that bringing a character back, if handled correctly, is an exciting and dramatic event! That's right – we said *if handled correctly*. As Shooter **himself recently explained, if a character dies, then he's *dead*. Only when the setting, the timing, and all the necessary factors are reasonable and right for the occasion will we ever revive a character. When and if it happens, it'll be a powerful moment, not a contrived coincidence!**

Dear Carol,

I think that **MARVEL AGE MAGAZINE** is great for previewing things way in advance. This is very useful to those of us who use subscription services – if we see something that looks interesting we can inform the service in time to get 'em! I was pleased to see the **Bob Layton** interview in issue **#4**. I enjoy his work, and especially liked the **HERCULES LIMITED SERIES**. Bob is one of my favorites. **I'm happy** to hear that he'll be doing another **HERCULES LIMITED SERIES**. I do hope he does a Graphic Novel. The possibilities are endless. **Bob** stated in your interview that the events in the **HERCULES LIMITED SERIES** took place way in the future. How about some stories of **Here** set in the past or present? I'm glad the **Recorder** will be back, and **Skyppi the Skrull** looks like a lot of laughs, too.

A name for your letter column? How about Marvel Raves?

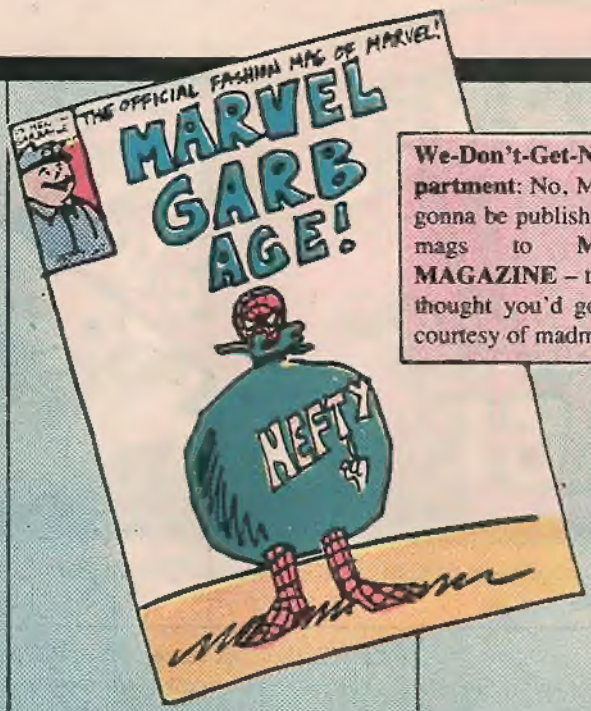
May you live long and prosper,
Julie Cesari
1069 Andean Pl.
Highland Park, IL 60035

Dearest Carol,

Why don't you call your letter column "Marvel Agents?" Also tell **Mr. Shooter** to stop coming out with so many good comic books and Limited Series. I'm going broke!!!

Eric Peterson
4433 Washburn Ave.
Minneapolis, MN 55410

We're thrilled, Eric, that you're so enthusiastic about all the various comics we're producing, and we want to emphasize that we don't want you to go broke! As Stan



We-Don't-Get-No-Respect Department: No, Mighty Marvel's not gonna be publishing any companion mags to **MARVEL AGE MAGAZINE** – this is just a gag we thought you'd get a charge out of, courtesy of madman **Mike Carlin**.

Lee says, if you've gotta spend your hard-earned dollars on food or rent, then we certainly don't want you to starve or go homeless! But if you've got a dollar to spend and you're gonna spend it on entertainment, what better bargain than to buy a Marvel Mag? 'Nuff said!

Dear Carol,

In the **ROCK & RULE/RETURN OF THE JEDI** article in **MARVEL AGE MAGAZINE#4**, Peter David said that Marvel did a comic adaptation of **The Spy Who Loved Me**, a **James Bond** film, come on you guys. I collect movie adaptations like the **Kingpin** collects collection money and I've never seen the comic version. I don't think there is one.

Please send my No-Prize quickly. It's getting kind of cold sitting here under my mailbox.

Steve Cribbs
7995 Walters Dr.
Lainsburg, MI 48848

P.S. How about an interview with **Walt Simonson**?

You've got your No-Prize, Steve! (We're getting pretty generous with the No-Prizes here at MARVEL AGE MAGAZINE! **Keep it under wraps, Steve, this No-Prize is for your eyes only!) Ahem – yeah, it was** For Your Eyes Only **that Marvel adapted, and not the other Bond thriller as mistakenly reported. Which reminds us, watch for Marvel's latest** James Bond **adaptation,** OCTOPUSSY, **coming your way soon!**

As for an interview with Walt Simonson, **check out last issue, where** Walt **chatted with** MARVEL AGE MAGAZINE about his plans for Thor!

Dear Marvel Age Makers,

When I first saw your publication, my eyes almost popped out of my head! The price tag actually said 25¢! It's been a long time since I've bought *anything* with a single quarter. This was a pleasant surprise. Years ago, when **FOOM** was the only magazine available giving behind the scenes looks and previews of my favorite Marvel comics, I was apprehensive about spending so much on stuff that would be old news in a few months anyway. Now comes **MARVEL AGE MAGAZINE**, giving the same information at a fraction of the cost! I thank you, and my wallet thanks you.

How about "Marvel Age Baggage" as a name for your lettercol? I've enclosed a sketch of what the letterhead might look like.

Benton Jew
4640 South Land Park Dr.
Sacramento, CA 95822

We loved your logo drawing so much that we decided to use it, even if we haven't decided what to call this letters page yet! Which brings us to our final letter...

Dear Marvel Age Magazine,

I've got a name for your letter column. How about Marvel Age's Fan Pages? Or Age's Fan Pages? Super Age's Fan Pages, or Amazing Age's Fan Pages?

Sanford Kong
23 Mossgrove Trail
Willowdale, Ontario
CANADA M2L 2W2

Jim Salicrup **replies, "Since becoming editor of MARVEL AGE MAGAZINE, the one task I've been dreading is the final selection of a name for this nutty letter column. All the names sound swell to me, so how can I make such an important decision? The answer is that I won't! *You* will! Just clip out and send in the ballot reproduced below (a duplicate is acceptable) which lists the most requested titles, along with your choice. After all, since Marvel's always said that you people are the real editors of our mags, *you* guys are gonna decide what to call this page!"**

By the way, Sanford Kong is the neatest name we've come across this month!

Here's my vote for the title of the **MARVEL AGE MAGAZINE** Letter Column: (check only one)

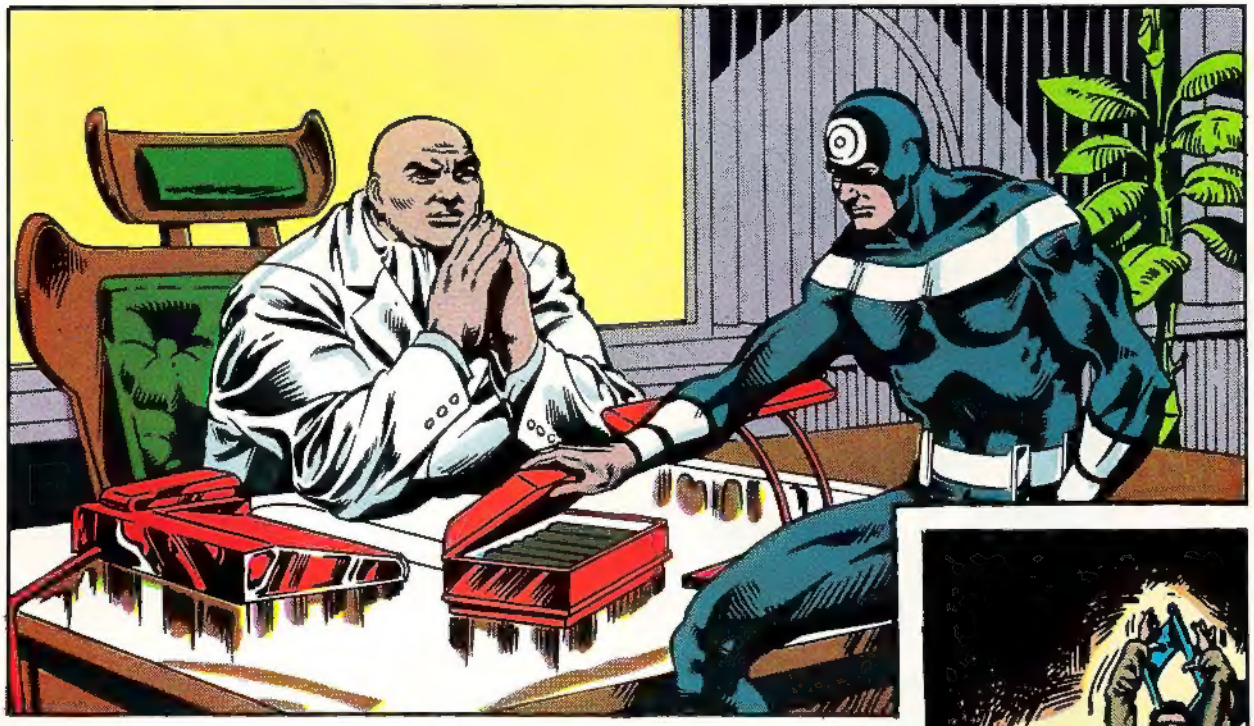
- ☐ Age's Fan Pages
- ☐ Age Page
- ☐ Amazing Age's Fan Pages
- ☐ Letters
- ☐ Marvel Agents
- ☐ Marvel Age Baggage
- ☐ Marvel Age's Fan Page
- ☐ Marvel Mail Bagg-age
- ☐ Marvel Page
- ☐ Marvel Postage
- ☐ Marvel Raves
- ☐ Marvel Sage Age Rage Page Gauge
- ☐ Super Age's Fan Pages
- ☐ They all stink, here's my own suggestion: _____

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

LOOK WHO'LL BE HELPING

DAREDEVIL®

CELEBRATE HIS 200TH ISSUE!



ON SALE NOW!

BY DENNY O'NEIL, WILLIAM JOHNSON AND DANNY BULANADI. WITH A SPECIAL COVER BY JOHN BYRNE AND TERRY AUSTIN!

DON'T MISS IT! WE'RE SURE YOU'LL GET A KICK OUT OF IT!

QUESTION:

WHAT DO YOU GET WHEN YOU PUT TOGETHER *TWO MUTANTS...*

...ONE NORSE GODDESS... AND A GUY WHO LOOKS LIKE HE FELL OFF AN OLD BUILDING?

ANSWER:

THE DEFENDERS®

JOIN *THE ANGEL, THE BEAST, VALKYRIE,* AND *THE GARGOYLE* EVERY MONTH IN *THE DEFENDERS*, BY J.M. DeMATTEIS, DON PERLIN AND KIM DeMULDER! YOU WON'T REGRET IT!